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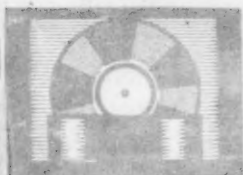
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FEBRUARY, 1941

**TECHNICAL AND
MUSICAL
ARTICLES**

**RECORD NOTES
AND
REVIEWS**

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WILLIAM PRIMROSE
and JOHN SANROMA

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THE AMERICAN MUSIC LOVER

Editorial Notes

Volume VII, No. 6 February, 1941

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SOME who have but recently become acquainted with our work have suggested that we devote more space to discussing each reviewed item from the standpoint of recording. Our friends of longer standing will perhaps forgive us if we re-state our positions on this subject now. As we pointed out in our November editorial notes, recording has been of late extremely varied. There have been some curious examples of unbalanced orchestral tone, and, as in the case of some recent recordings of the New York Philharmonic, a distortion of the actual sound of the performing ensemble. Usually we point out these things. An excess of highs or a deficiency of bass is generally mentioned in our reviews, as is over-loaded reproduction that might present problems to record buyers. A simple assertion that the recording is good, satisfactory or excellent implies that it has reproduced so on the reviewer's equipment. Now, all of our reviewers listen to recordings on the best type of equipment; frequently when recording idiosyncrasies are audible on our machines, we listen to the same records on another. To provide the fullest contrast in reproduction we resort also to a standard table-model machine in the office, which is representative in reproduction of the average equipment. If it is satisfactory here, we are apt to go back and manipulate controls until it is satisfactory on our own machines. It can be done; but not always, it will be admitted, with results we'd like.

Too much comment on recording can confuse a reader greatly. It is becoming increasingly evident from letters we receive that not all people know how to coax the best out of their equipment. It may be logically argued that a standardization of recording would be welcome; but since it does not exist the listener should make every effort fully to acquaint himself with the results that may be obtained by manip-

(Continued on page 202)

Verdi's Requiem Mass*

Lawrence Gilman

The importance of Verdi's Requiem cannot be minimized; it ranks among the great scores extant of its kind. Verdi wrote it in memory of his intimate friend, Alessandro Manzoni, the famous author of I Promessi Sposi, who died on May 22, 1873. Shortly after Manzoni's death, Verdi, in a letter to the syndic of Milano, Senator Bellinzaghi, expressed his intention of writing the work, to be performed the following year, on the anniversary of Manzoni's death. A few days later, the composer departed for Paris, where, during the year of 1873, he composed the complete Mass with the exception of the final Libera me, which he had written in 1868 as part of a Mass contributed by a series of composers in memory of Rossini. Since the hybrid Mass was never performed the composer unquestionably was justified in using his contribution again.—Ed.



THOUGH the Manzoni Requiem is far from unknown, it may be doubted if Verdi's great work is as yet esteemed by the musical public at its true worth. The ancient legend of its musical dubiousness persists with a curious vitality among a certain class of musicians; although there are certainly no echoes today of the remarkable view expressed in 1875 by the critic of the London Morning Post, to the effect that the Requiem was a deliberate jest on Verdi's part—"another instance of the power of music to excite humorous feelings."

There is no doubt that the world of music was at first considerably startled by the work; and though most academic musicians now accept the Requiem quietly enough, some of the early prejudice against

it in a certain type of aesthetic mind unquestionably persists; and for this reason, if for no other, we cannot too often hear the work in sympathetic and eloquent performances.

It is possible that the circumstances of the work's production in Europe had something to do with arousing those early prejudices which, in the case of a work of art, are so difficult to remove. Mr. Francis Toye, in his exhaustive and devoted Life of Verdi, graphically recalls the event; "The production of the Mass (in 1874) had aroused wide interest," he writes, "and people came from France, Germany and Austria to hear it. The church could not contain anything like all those desirous to gain admission; even such important visitors as journalists from Paris had to be accommodated in the organ gallery. Wherefore three further performances (the first conducted by Verdi himself, the other two by Franco Faccio) were arranged at La Scala. Here the audience, unfettered by ecclesiastical surroundings, were able to give full vent to that enthusiasm which has always been the life-blood of musical performances in Italy. On the left side of the stage was the orchestra; on the right, the chorus. The entrance of the soloists, Stolz in a dress of blue silk trimmed with white velvet, Waldmann in unrelieved pink, was received with acclamations that redoubled when Verdi himself appeared. But Verdi, severe as ever, taking his place at the desk in the middle of the stage . . . immediately gave the signal to begin and the applause ceased as if by magic.

"During the performance the enthusiasm grew until the Offertorium was actually encoired; so was the Sanctus. But the climax was reached in the Agnus Dei, when the applause changed to roars which though stifled, even broke out during the actual performance, so irresistible was the inspiration of the music. Needless to say,

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Verdi, from an old snapshot, taken at Sant' Agatha, the retreat of his last years.

this, too, was encored; and afterward, amid the wild plaudits of the assembly, a silver crown on an elegant cushion was presented to Verdi."

"The Mass took Italy by storm. So much so that the law had to be invoked to prevent unauthorized performances in other Italian cities. Bologna had ventured to perform it with four pianofortes instead of an orchestra; Ferrara with a military band."

Probably there are some who still complain of the alleged "theatricalism" of Verdi's setting of the missal text; others, perhaps, remember Bülow's biting characterization of the Manzoni *Requiem* as "opera in ecclesiastical costume"—an opinion which Bülow himself later recanted in a letter to Verdi, eliciting a response from that modest and gentle soul to the effect that perhaps, after all, Bülow's first unfavorable opinion was justified!

Too Dramatic

Fifty-seven years ago the Manzoni *Requiem* with its melodic luxuriance, its dramatic intensity, its vehement utterances of terror, grief, supplication, was a bitter pill for many academic musicians to swallow. They found it lacking in dignity, in austerity; music fit "for the stage and not for the sanctuary".

But why should not a musical setting of the Requiem Mass be dramatic, lurid—even theatrical, if you will? Are not the words themselves dramatic, lurid, theatrical enough, in all conscience? Are the basic conceptions that underlie the text: the thoughts, visions, prayers of the believer—are these reserved and sober and austere? The thought of the Judgment Day when the graves shall give up their dead, when the heavens shall be rolled together like a scroll and the world become ashes; the thought of the trumpets of the Resurrection; the thought of the horror of the everlasting darkness, of the fiery lake, of the agonies of damnation; the thought of universal lamentation, supplication, dread: "Mors stupebit et natura, cum resurget creatura, judicanti responsura." . . . What music could be too dramatic, lurid, vehe-



ment, theatrical, to come within speaking distance of such appalling conceptions?

When men's imaginations have dared to think of a sun become "black as sackcloth of hair," of the moon become as blood, of a cosmos raining fire, of an earth deafened by the thunders of God's wrath, is it possible that any conceivable setting of these things in tones could equal them in wildness and extravagance of passionate fantasy?

And what of death and lamentation and dread and anguished supplication as they persist in the experience of men—are these things undramatic, calling for reticent dignity of speech? What has the King of Terrors to do with dignity and decorum and seemly ways?

Verdi, the Latin, the Southerner, with his bare nerves and quick responsiveness, has naturally reacted to the implications of his subject with the sensibility, the uninhibited emotions, of his race and his type. And thus his setting of the *Requiem* has validity and distinction. Who would have wished from him an imitation of

Northern reticence and gravity? Who would have welcomed a Mediterraneanized Brahms? It was the much abused Dr. Hanslick who, discussing Verdi's *Requiem* years ago, sagely and unanswerably asserted that "the Italian certainly has a right to ask if he may not address God in the Italian language."

True to Himself

"The main thing," he wrote, "is that the composer should combine with a reverence for his task, a consistency with his own character. The testimonial of honesty must be granted to Verdi. There is not a movement in his *Requiem* which is superficial, unreal, or frivolous . . . Verdi, basing his style on the better class of Neapolitan church music, did not neglect the greater resources of his time nor deny the ardent spirit of his genius; like many a pious painter, he introduced his own portrait in the picture he evoked. Religious devotion, too is subject to change in the modes of its expression; it has its countries and periods. What may seem too passionate, too sensuous, in Verdi's *Requiem*, is simply

based on the emotional characteristics of his countrymen."

Verdi, amply justified, has given us a *Requiem* such as no other composer could have written; one which, despite its occasional shortcomings (there are pages in which the melodic invention seems insufficiently examined), we would not willingly have foregone. The music has extraordinary and multiple virtues—a mysticism essentially Latin; compassionate tenderness; purity of feeling; and, above all, an overwhelming dramatic power. Who that has heard the work revealingly interpreted can forget the terrifying intensity of the fortissimo Allegro agitato that follows the quiet A major finale of the *Kyrie*, with its proclamation of the Day of Wrath, and that later shatteringly recurs? Who can forget the hushed and overwhelming close which sets the crown of beauty and affectingness upon the work: that wonderful decrescendo, with its prayer for security and holy rest and peace at the last—as if the music, breathless with awe, remembered that ancient promise of living fountains of waters, and the end of tears, and the city that needed not the sun.

Reminiscent Anecdotes

We have often wondered how some popular works of famous composers came to be composed. For example, how did Elgar come to write such a work as his *Land of Hope and Glory*? On this subject, Winifred Fortescue in *There's Rosemary — There's Rue*, tells an interesting tale. It appears that during the convalescent period after one of his illnesses, Elgar had lost all desire and inspiration to compose. Buried in the country, he would only wander in the woods about his cottage and saw and split logs. Lady Elgar was in despair, for her husband generally was musically so fertile and prolific that he wrote day and night. One morning she came downstairs to hear triumphant chords crashing from the piano. The music to her was both stirring and inspiring. But when she went to her husband and asked what was the wonderful composition he played, he decried it as nonsense, saying he was merely beguiling the time until she

came down for breakfast. She told him that the tune was a wonderful one, and enjoined him to publish it. Which they did; for the tune he composed that morning was *Land of Hope and Glory*, the trio of the *Pomp and Circumstance March* No. 1.

* * *

Arnold Schoenberg told an interesting story about Gustav Mahler recently. Mahler, he said, was blessed with a voice of phenomenal range. Because of this he was able to encompass with ease the large melodic leaps of his own songs, and this was probably the reason he used wide intervals. Once Schoenberg came to see Mahler and found him with Strauss' newly completed opera, *Salome*, before him. Mahler was wildly enthusiastic about the work, and proceeded to play long passages from it and to sing all the parts in the *actual register in which they were written*.

Street in Windesbgraz, Styria, with Hugo Wolf's birthplace at the extreme left (marked X).



Hugo Wolf On Records

III

Philip L. Miller

CONTINUING our discussion of the Goethe lieder, we come to the next in order, *Anakreons Grab*, which is one of the unquestioned and unquestionable highlights of the literature of song. It has naturally not wanted for recordings. To my mind the best of the lot is that of Janssen in Vol. 2. The baritone equals here his fine work in the *Harfenspieler* songs; his singing has curve and mood, and he allows the song to speak for itself. Second best is that of McCormack (HMV DA 1170), which is every bit as well conceived and is only handicapped by the characteristic openness of the singer's tone. Lotte Lehmann's disc is not a happy one. After Mr. Balogh has set a really appropriate speed, the singer slows him down at her entrance. There is not enough movement throughout the song, yet the feeling of repose is also lacking. Furthermore, the balance is quite bad, and the piano tone very tinkly (Victor 1734, M-292). But for downright incompetence the palm goes to the usually so admirable Schlusnus and Sebastian Peschko, who accompanies him. Their record is like a sight-singing lesson; in fact if it has any virtues I am unable to find them (Polydor 30010). This is the twenty-ninth *Goethe Lied*, and the last as yet recorded, except for the final three, which form a sort of cycle. Before considering these larger

works I must mention an unrecorded little mastersong called *Phänomen*, which has a particularly charming text.

Prometheus, *Ganymed* and *Grenzen der Menschheit* are properly not songs at all. The first of them is in reality a *scena drammatica*, and a fine proof of the fact, which has not been sufficiently stressed, that Wolf had an especial genius for expressing big thoughts. The fateful mood of the poem is set at once, and the character of Prometheus is portrayed with the sure strokes of a master. Here, as in the smallest of his miniatures, Wolf practices the strictest economy — not a note is wasted. For once the piano is inadequate as a collaborator with the voice, and happily the superb singing of Friedrich Schorr in Vol. 2 is supported by the London Symphony Orchestra under Heger, using Wolf's own orchestration. It is amusing to note the reminder of Brahms' first *Piano Concerto* in the principal theme of the opening section. In strongest possible contrast to this colossal work is the gentle and vernal *Ganymed*, which is a sort of answer to Prometheus' accusations against Zeus. Quite typical of the composer is the soaring melody which is rarely absent from the right-hand part in the piano, and typical too are the sustained and glowing mood and the continuous building up to the exalted climax. John McCormack, also

in Vol. 2, gives of his best in this heavenly song. It would hardly be fair to ask for a finer realization of the composer's intentions. Finally, in Vol. 3, we have *Grenzen der Menschheit*, a profound and somewhat inaccessible cantata. The Kipnis performance is not free from this singer's mannerisms, but it is tonally rich and musically rewarding. All three of these last poems were also set by Schubert, and the student should not overlook these earlier works in his enthusiasm for Wolf. Only *Ganymed* seems on the surface to be at all suited to Schubert's muse, and only *Ganymed* enjoys any sort of popularity. But all three have more than historical interest. Incidentally, Schubert's *Ganymed*, which itself is in reality rather a short cantata than a song, is awaiting its first recording.

Spanisches Liederbuch

If the *Goethe Lieder* are predominantly serious, the same is true in an equal degree of the settings of poems from the *Spanisches Liederbuch* of Paul Heise and Emanuel Geibel. But here all resemblance between the two collections ceases, for from these translations of Spanish poems Wolf has caught something of the spirit of the land from which they came, and that without recourse to the usual touches of local color that composers find so convenient. The Spanish songs are generally not so easy to grasp as, for instance, Wolf's Italian ones—they are for the most part extremely chromatic, and they have less of that spark of humanity and humor that gives to the Italian and Mörike collections their infinite variety and endless appeal. It is therefore impossible to take so many of the Spanish songs at one sitting, for all that some of the purest gems of Wolf are to be found among them.

The first recorded song is No. 3, the sublime *Nun Wand're, Maria*, sometimes called *Der heilige Josef singt* because these words stand at the head of the music as a kind of stage direction. This is a tonal picture of Joseph and Mary on the way to Bethlehem, with the kindly man encouraging his wife to press on to the shelter the town must afford them. The piano part is an almost unbroken succession of double thirds—which have been described as a kind of walking motive. Of

course this is a man's song, and most women would do well to avoid it. However, of the four recordings I have heard, only one is sung by a man, and this is by no means the best of the lot; there is really not enough warmth and richness in Karl Erb's voice to do justice to the song (HMV EG 3498). He sings it in his usual intelligent but rather precious manner. Somehow more satisfying is the disc of the veteran Blanche Marchesi (IRCC 119) who, while her voice sounds old, sings with a poise and deep expressiveness which belie her seventy-five years. Perhaps her metrical accents are a little jerky, but this is a detail. Gerhardt's performance in Vol. 1 is one of the most immediately striking things she has done. But still finer, to me, is the steady and understanding singing of Mme. Schumann, which also profits by the best recording (Victor 1840, M-383). This artist's happy faculty of caressing her words has never been more effective than here.

Comparing Wolf and Brahms

Die ihr schwebet is a setting of the same poem that inspired the lovely *Geistliches Wiegenlied* of Brahms, and no finer opportunity is offered anywhere for a comparative study of the methods of these two composers. The Brahms song, with its obligato for viola (based on an old German carol-lullaby) is pure legato melody with a rocking piano accompaniment. The thankfulness of Mary, her hopes and her presentiments of the coming tragedy—even an inkling of the larger meaning of all this to the outside world—all these are in Brahms' music. But not the setting, the picture of the Virgin sitting under the palm trees, whose branches are gently waving in the breeze. To add such graphic touches through the musical agency of the piano required the unique genius of Hugo Wolf. The vocal line, by nineteenth-century standards, is not a melodious one, yet as we can hear it in the voice of Elena Gerhardt (Vol. 1) the effect is certainly one of melody. The tenderness of each repetition of the words *Es schlummert mein Kind* is all we need to give this effect. *Führ' mich, Kind, nach Bethlehem* is a quite churchly prayer, as yet unrecorded. With *Ach, des Knaben Augen*

which follows it, it shares the double third device we have noted in *Nun wandre, Maria*. In *Ach, des Knaben Augen* it is the Virgin who sings again, this time expressing with magnificent simplicity the joy every mother feels as she looks into her infant's eyes. The song is another highlight of Gerhardt's Vol. 1.

With *Mühevoll komm' ich und beladen* the tone of the songs becomes darker—perhaps this song is Wolf's most impassioned cry of anguish. The text is a very strong and beautiful expression of the sinner's plea for mercy, and the restlessness of the musical setting is unusually powerful even for Wolf. Rethberg and Bos have recorded it in Vol. 5. Their performance is a moving one, if not altogether ideal. At the outset Rethberg's voice sets the note of anguish needed for a proper interpretation, but in the course of the song the quality becomes a little shrill, and she shows her inclination to gloss over her diction in favor of legato. On the whole, with all this, her singing is very effective indeed. Mr. Bos for his part, is less happy in this kind of song than he is where sheer delicacy is required: his pianism here is a bit jerky. But it is impossible to escape the power of the song in this recording. *Ach, wie lange die Seele schlummert* has unfortunately been passed over, but *Herr, was trägt der Boden hier* has two interpreters. John McCormack, as ever admirable, gets a good contrast between the voice of the questioning soul and the soothing answer of the Savior. His conception of the song is perfect (Victor 1739). Less

ell recorded, but more searching in effect, is the Gerhardt version in Vol. 1. The last of this opening set of religious songs, *Wunden tragst du, mein Geliebter* is another unfortunate omission from the recorded repertoire.

Contrasting Material

The songs that follow are very different. *Kling, klinge, mein Pandero* is a light song with a running accompaniment. Not particularly deep, it is certainly not too impressively sung by Trianti in Vol. 3. In *dem Schatten meiner Locken* is another of the popular lieder, although I have only two interpreters to compare. As is not infrequently the case, the palm goes to Ger-

hardt (Vol. 1), not only because she succeeds in making her voice sound younger than it is, but because her understanding of the situation in the song is evident in many details. "My lover sleeps beside me," says a young Spanish minx, "shall I wake him? Oh, no! He calls me a serpent but he goes to sleep beside me." Lotte Lehmann is far less subtle in putting the idea over. Her tempo is somewhat faster, and her diction is so deliberately projected that her singing amounts to ejaculation. To cap it all, the recording is unsatisfactory: the voice sounds shrill, the piano thin, and the balance is definitely bad (Victor 1734, M-292). A 1907 acoustic by Julia Culp would probably prove well worth resurrecting (Odeon 64008).

Treibe nur mit Lieben Spott and *Auf dem grünen Balkon* share one side of a disc in Vol. 5. The former is light in texture and sarcastic in tone: a warning to a lady that though she now is trifling with love, some day she will learn what it is to feel the real passion. *Auf dem grünen Balkon* is a song for everyone. Its flowing piano melody would make it pleasant listening even without the voice. But the vocal line, for all the apparent independence of the piano part, is not only a perfect setting of the words but, when we hear it, an indispensable part of the musical picture. A señorita sits upon her balcony; with her eyes she sends a welcome to the young man below, but with her fingers she says no. The Hüsck record of these two songs would be as good a start as any for the conversion of some anti-Wolfian. *Auf dem grünen Balkon* was also recorded acoustically by Gerhardt (HMV DA715).

"Vocal Chamber Music"

But even lovelier than this last song is *Wenn du zu den Blumen gehst*, superbly sung by Gerhardt in Vol. 1. This incomparable lied seems to be the last word in "vocal chamber music". Nowhere in the most skillful quartet writing can we find greater independence of contrapuntal lines, or at the same time more complete coordination of ensemble. On the surface, as we listen to it for the first time, the song is one of the simpler ones, but as a technical feat it has no superior in all music.

The flowing lines of the piano counterpoint may be taken to represent the maiden wandering among the flowers, where, says the poet, if she wants to pick the fairest flower, she must choose herself.

The next four songs (including the attractive *Wer sein holdes Lieb verloren*) have not yet appeared on discs, but the unctuous *Herz, verzage nicht geschwind* is capitably done by Karl Erb in Vol. 6. The poet says, "Don't despair, my heart, because the women are women." Some may feel that the tenor sinks his teeth a little too far into this choice morsel, but I do not believe that anyone who compares his singing with the lifeless performance of Paul Lohmann (Decca G-20448) will prefer the latter. *Mögen alle bösen Zungen, Köpfchen, Köpfchen, nicht gewimmert* (an incantation against a headache with an amusingly churchly cadence) and *Bitt' ihm o Mutter* are given characteristic performances by Trianti in Vol. 3. Ria Ginster is competent in *Trau nicht der Liebe* (Vol. 5) thought her conception could have more profile and her diction could be clearer. This is another of those ironic songs with deceptively simple surfaces. The breezy piano melody is especially delightful. "Don't trust love; tomorrow she'll make you weep where you are laughing today!"

A Life's Tragedy

Ach, im Maien war's contains, under its almost unruffled surface, the tragedy of a whole life. A prisoner is reminded of his past by the singing of a bird outside his cell—but presently the bird is shot. The lightness of the guitar-like accompaniment and the smoothness of the vocal line only emphasize the drama that lies beneath. Perhaps Karl Erb's was not the ideal choice of a voice for this poem; his tone could be warmer, but his sense of line is excellent (Vol. 6). *Alle gingen, Herz, zur Ruh'* brings us Janssen again (Vol. 6) and he realizes both the restlessness and the essential simplicity of this little arioso. Perhaps nowhere in the Spanish songs is there a lied more closely akin than this one to the Italian. Janssen also sings the next of the songs on the same record side, *Der-einst Dereinst*, a feverish piece of music

with almost Schubertian shiftings between major and minor. Also in Vol. 6, and also sung by this baritone, are *Tief im Herzen trag' ich Pein* and *Komm, o Tod, von Nacht umgeben*. In the last named there is some ground for criticism of the artist's phrasing and also of a certain lack of poise in his delivery.

Sie blasen zum Abmarsch, with its trumpetings in the piano as the lover is called to the wars, is happily sung by Ria Ginster in Vol. 5. But Gerald Moore at the piano seems to have touched up the postlude a bit.

None of the final six Spanish songs has been recorded.

Two of the *Alte Weisen* after Keller are among the songs sung for Oiseau Lyre by Miss Rokyta (disc 22). The performances are unimaginative, but the first of them, *Tretet ein, bober Krieger*, is not to be had in any other recording. *Wie glänzt der belle Mond* is available in Vol. 5, sung by Kipnis. The basso's performance is rather straightforward, and of course the gender of his voice is wrong. His unnamed pianist is a little pale. But for all these things his record is an acceptable one.

Italienisches Liederbuch

If the *Mörike Lieder* are the most varied, and the *Goethe Lieder* the most profound of Wolf's output, the songs in the *Italienisches Liederbuch* certainly are the most captivating. "Auch kleine Dinge können uns entzücken"—"Little things, too, can delight us"—so with the first song of the group the moral of the entire collection is pointed. But this is understatement: for only little things can delight us as these songs do. One of the unfortunate usages of language is the application of the word *great* to the idea of artistic value. Surely bigness in itself is never a criterion of worth. The Italian songs of Wolf are a world in themselves—a world of little people with joys and sorrows very like our own. The characters express themselves in songs that speak volumes about each one of them, but songs that delight as only little songs can do.

Auch kleine Dinge rejoices in three fine recordings, each with virtues of its own. The Gerhardt and Bos version in Vol. 1 is,

like everything these artists do, authoritative and musicianly. Both the quality of the voice and that of the piano are, however, a little heavy—a fact that is emphasized as we listen to the more recent recordings by John McCormack and Edwin Schneider (Victor 1739). The one real blemish on the Gerhardt disc is the word *doch*, which slips out of line in the lovely high passage at the end. With McCormack this final line is unspeakably beautiful. Only less charming is the new recording by Lotte Lehmann and Paul Ulanowsky (Victor 2031, M-613). Delicate as is Lehmann's touch, McCormack is even more so.

More Perfection

The second song, *Mir ward gesagt, du reisest in die Ferne*, is another bit of perfection. And here we meet a device that is to some extent a hall-mark of the Italian songs, the descending seventh skip. The surprising close of the song is also typical. This little picture of a parting is sung with fine expressiveness by Ria Ginster in Vol. 4. The descending seventh appears again, although only once, in the next song, *Ihr seid die Allerschönste*, in which the beloved is compared to the flowers of springtime, and even to the cathedral of Sienna, and found to be the most beautiful creation of all. The Hüsch performance in Vol. 4 is finely done, although I could wish that the singer had pointed up a bit more the words *an Reiz und Armut reich*. But as I have hinted before, the top of Hüsch's voice is not its best part, and when called upon to use it he is apt to concern himself more with production than with his message. I have nothing but praise for the same singer's splendid *Gesegnet sie, durch den die Welt entstand*, which he gives us on the same record side as the last mentioned. This is one of the finest songs in all Wolf, and one of the most graceful compliments ever lavished upon a member of the fair sex. "Blessed be He," says the poet, "by whom the world was made so wonderful in every detail. He created the sea and the ships that sail upon it. He made Paradise with the eternal light — He created beauty and thy face". Of course my lame paraphrase can give little idea of the beauty of the Ger-

man poem and nothing short of hearing and study can do justice to the musical setting. The song is a little *arioso*. Beginning with a sort of recitative (in which the descending seventh appears again), the voice rises gradually to its climax, at which point Wolf has directed a sudden *pianissimo* for the words *Schönheit und dein Angesicht*. A postlude based upon an octave figure, which has run through the piano part from the beginning, brings the song to its logical close. This lied is permeated not only with the genius of Wolf, but with the spirit of romantic gallantry which typifies the Italian Renaissance.

The fifth song, *Selig ihr Blinden*, is one of the good things we expect in the future, but it is the only omission in the recordings of the first twenty-nine songs. *Wer rief dich denn?* is an expression of feminine jealousy, in which the original bitterness gives way in the end to sorrow. Trianti, in Vol. 3, does her best singing in this lied. I do not think anyone could take serious exception to her little sob in the final line. Vol. 3, which is given over entirely to the Italian songs, contains also *Der Mond hat eine schewere Klag' erhoben*. It may be, as Paul Müller believes, that in this deeply eloquent song Wolf has expressed more than is justified by the rather graceful compliment of the text, but surely no one would sacrifice its beauty for the principle of the faithful setting of ideas to music. The poet has simply pictured the moon as lamenting the loss of her two brightest stars, which have been stolen to make the eyes of the beloved one. Hardly a profound thought, perhaps, but in Wolf's setting a tremendously touching one. Perhaps a lighter voice would have been nearer the ideal in this song than that of Gerhard Hüsch, but his recording is otherwise excellent. This song is also to be had in the set of recordings made privately last year by Mme. Gerhardt. Her singing has still such warmth and artistry that one forgets to make the obvious criticisms of her aging voice. She is better recorded here than ever before.

And surely one of the finest things Kipnis has done is *Nun lass uns Frieden schliessen*, a song unparalleled in its soft and urgent pleading. "Let us make peace," the

poet sings, "too long we have been quarreling. If princes and soldiers can make peace, surely it is possible for two loving hearts." Besides being one of the most gently eloquent of songs, this composition is worthy of the closest study because of the way in which the words are spaced—so complicated as we see it on paper, and so difficult to master, yet so simple and natural in its effect. Kipnis is tonally ideal.

and properly "talky" in his delivery of this song. Only occasionally in an exaggerated nasal word-ending does he slip out of the perfect line of most of his singing. The anonymous pianist on the disc is a trifle too subdued for my taste, but the persistent sigh of the accompanying figure—it is a real accompaniment this time—is effectively realized (Vol. 4).

(To be concluded next month)

The Book Shelf

NOTES ON THE LITERATURE OF THE PIANO. By Albert Lockwood. University of Michigan Press, Ann Arbor, Mich. 235 pp., price \$2.50.

▲ This book is unhesitatingly recommended as the most comprehensive outline of piano literature that we have ever encountered. Mr. Lockwood, who recently died, did not complete the volume; but even as it stands it is, as far as we know, the most thorough treatise in its field. Moreover, it is excellently written, with flashes of real wit and discrimination. It is a book that no pianist can do without.

Lockwood was a pupil of Leschetizky, a concert pianist, and head of the piano department of the University School of Music in Ann Arbor. In compiling his material he set out to mention every piano work of importance, even though it might no longer appeal to the taste of today. "Not only students . . . but many teachers are guilty of a certain mental indolence and consequent lack of scholarship in becoming acquainted with the piano literature. If this book will guide taste and stimulate the spirit of adventure . . . and the aesthetic curiosity indispensable to artistic growth, it will achieve its aim."

It cannot be said that all will find the book interesting. Pianists, however, will find it not only invaluable, but fascinating. This reviewer is greatly in debt to Lockwood for information about Steibelt, who composed a concerto for piano accompanied by two orchestras, and about Alkan's *Bombardo-Carrillon* for armless pianists. The notes appended to the list

of compositions are sketchy, in most cases, but the author left them so "since the book is intended as a stimulus rather than an encyclopedia." But it almost approaches the scope of an encyclopedia.

The composers are arranged alphabetically. A complete list of piano works is appended to each composer of importance. That of Liszt occupies nine pages. But even a careless perusal will show the wealth of information about the piano music of now forgotten composers. To mention a few, one encounters the complete works of Alkan, Arensky, Balakireff, Dussek, Godard, Henselt, Hummel, MacDowell, Medtner, Moskowski, Palmgren, Rubinstein (two full pages needed to list the piano works), Saint-Saëns, Schmitt, Sinding, Tausig, and many others. In an appendix are listed compositions for piano and orchestra (one notes several important omissions from the modern school), sonatas, two-piano pieces, concert études, and pieces for children. Most modern works are also considered.

Lockwood's pithy comments are to the point. "The music of Debussy is excellent for pianists who have forgotten that it is discriminative to play pianissimo occasionally." "Toward the end of the last century the piano was in danger of suffering the fate of the frog who thought he was as large and important as the ox." "Like Dr. Johnson, Liszt was greater than his works." "Saint-Saëns' quality may be characterized as that of a mirror rather than that of a prism, and his compositions as reflections rather than as paintings."

The remarks on Scarlatti, "the Puck of musicians", are characterized by the most sensitive insight. Charming reading, these; and Lockwood knew what he was talking about. It would be impossible for any pianist who wishes to increase his repertoire not to find endless suggestions. And if perchance the recording companies are looking for out-of-the-way masterpieces, they will find a plethora of them here.

—H. C. S.

THE RECORD BOOK. By David Hall. Smith and Durrell, New York. 1940. 771 pp. Price \$3.50.

▲ This is the first book of its kind that has come our way. It covers most aspects of recorded music from the point of view of the record buyer, the greatest section of the book being concerned with an evaluation of existent recordings. The seven chapters are: I. *Getting Acquainted with Music on Records*, II. *Symphonic Music*, III. *Chamber Music*, IV. *Keyboard Music*, V. *Music for Strings and Woodwinds*, VI. *Music for Voice*, VII. *A Recorded Miscellany*, and VIII. *Practical Aspects of Record Collecting*. There is also an appendix, a list of recordings not available when the book was written and an index.

In the author's own words, he has endeavored "to give real meaning to the bare titles listed in the record catalogues—to provide the buyer with a guide to the quality of a given recording and performance, and to convey some ideas of the character of the music itself." He has, to a large extent, succeeded. Mr. Hall has the virtues of common sense and a not too contemptuous attitude toward the desires and needs of the average record collector. He writes as one who is himself a record enthusiast, and has the courage to state baldly his likes and dislikes. All of which makes stimulating reading, the edge of which, however, is partly dulled by a rather colorless style. The author's procedure was to listen to virtually every record in all the domestic catalogues and comment upon each one. This was quite a job, for a complete critical survey of the fields of orchestral, operatic, chamber, violin, piano, vocal and popular music calls for a critical equipment almost impossible

in one man. We were pleased to note, in most cases, Mr. Hall's absolute agreement with the reviewers in the *American Music Lover*.

Since most of the author's judgments are valid and well taken, the uninitiated record collector will find much that will help him. The record collector will also find much information in the last chapter, where the everlasting questions about reproduction are discussed. If of an experimental turn of mind, the reader can find many suggestions that may help improve his equipment. Taken as a whole, the book is an excellent survey of recorded music.

Its only weakness is one indispensable in any book about so fluid an industry as that of recording—its usefulness is bound to decrease with each month's new issues. Perhaps the author and publisher have in mind supplements to be released regularly, in order to remain up-to-date on the rapidly progressing releases of hitherto unrecorded works as well as of recordings to replace old versions of a particular composition.

—H. C. S.

APPROACH TO MUSIC. By Lawrence Abbott. Farrar & Rinehart, Inc., New York, N. Y. 1940. 358 pp. Price \$2.50.

▲ Mr. Abbott is Dr. Walter Damrosch's assistant, and has long been familiar with musical appreciation work. Most of the Damrosch notes in recent years have been prepared by Mr. Abbott, and this book undoubtedly is an outgrowth of that work. This is an intelligently written book, in which the author plans and executes his appreciation work step by step. He begins with a chapter on "Kinds of Music", then tells us "What to Listen For". In "Measure for Measure" he discusses rhythms. Starting with the analysis of the structure of a simple piece, the author builds up to a great symphony and a Wagnerian prelude.

Mr. Abbott makes music an adventure; his study is carefully and deliberately planned so that the prospective listener can obtain the ultimate out of his musical experiences. Books on musical appreciation have become numerous of late, but few are as well written or as well thought out as this one.

AN ALMANAC FOR MUSIC LOVERS.

By Elizabeth C. Moore. Henry Holt and Company. New York, N. Y. 1940. Price \$2.50.

▲ Here is a cleverly devised book intended to answer the questions Who?, When?, and Where?, about the musical works one likes, about the composers who wrote them, and the artists who have performed them. Each day of the year has the important entries of all sorts of events concerning the musical world and the people who go into and have gone into its making. Not only do we have an almanac of dates of births and deaths of composers and artists, of the first performances of famous compositions, etc., but we have anecdotes, quotations, and musical lore of interest to the musical specialist. All dates, we understand, have been checked very carefully; and where there is disagreement with other current reference books the reasons for this are given in the preface. The book contains over 350 pages, and includes a lengthy index, and some fanciful illustrations from the pen of Lyle Justis.

LIVING MUSICIANS. Compiled and edited by David Ewen. The H. W. Wilson Co. New York, 1940. 390 pp. Price \$4.50.

▲ Factual data about living musicians have been assembled in this book by its author in much the same manner as it was in his two previous books—*Composers of Yesterday* and *Composers of Today*. There are 500 short biographies included here. Mr. Ewen has gathered information that cannot be found in musical dictionaries; he writes, in an informal way, short sketches about most of the leading musical figures of the present day. The 500 biographies are divided among 123 conductors, 92 pianists, 50 violinists, 154 singers, and a straggling miscellany. Those who want information about their idol of the concert stage, radio, etc., should have no trouble finding him or her in the book.

BAKER'S BIOGRAPHICAL DICTIONARY OF MUSICIANS. Fourth Edition, 1234 pages. New York, G. Schirmer, Inc., 1940. \$6.00.

▲ Baker's has been an indispensable guide

and companion to writers and lecturers on music ever since the first edition, containing 635 pages, appeared, in 1900. Now that edition has been thoroughly overhauled, many of the old articles rewritten, and about 3000 new items added, with the result that we have just about the most comprehensive, handiest, and most compact thing of its kind available.

The essential facts about practically everyone living or dead, whose name counts for anything in the field of music are given here, with bibliographies in many cases, and—a special boon for teachers, lecturers, and radio announcers—the correct pronunciation of the names. It is a reference work few people interested in music can afford to be without.

THE VALKYRIE. By Richard Wagner. Full Score. English and German text; Arrow System. Edited and Devised by Albert E. Wier. Longmans, Green and Co., New York. 1940. Price paper binding \$3.00; cloth binding \$5.00.

▲ The complete orchestral scores of the operas of the *Ring of the Nibelungs* have cost in the past from \$7.00 to \$10.00 each in paper binding. Mr. Wier, who uses an arrow system of marking the themes with the idea of assisting those unfamiliar with score reading, is bringing out all four of the *Ring* music dramas in score form identical in size with the chamber music and concerto series he has already issued. By providing two to four pages of the original on each page of his book he is able to reduce the size of the original scores considerably. Thus the present volume gives the complete work on 230 pages as compared with 1069 of the old scores.

The popularity of *The Valkyrie* prompted the editor to release it before *The Rhinegold*. Exactly what order he intends to follow in releasing the four scores we cannot say. In the introduction the editor provides a key to his use of the arrow system of marking. Since the operatic score has instrumental as well as vocal lines, he adds a hand to designate the vocal lines. Wagner is somewhat complicated to follow, and one cannot assure the novice that he will not lose his way even though he follows Mr. Wier's markings; but they should help. The editor has provided the

stage directions here, which were not included in some of the small Wagnerian scores published previously. The motives of the opera are given at the beginning of the book. Altogether a creditable job of rephotographing old plates and editing them for clarity of note and line and inserting the essential markings.

Overtones

Domestic recording news is screened behind a cloud; and well it may be, for competition is keen in this field, and the expense of recordings today is such that the companies do not wish advance information to leak out. The only rumor we've heard of late is that Barbirolli has recorded some modern English music.

Victor announces the addition of six new symphony orchestras of national reputation, two smaller symphony groups and several new artists and specialty units to their already large roster of great names.

The orchestras are: the Indianapolis Symphony Orchestra, directed by Fabien Sevitzy; the Cincinnati Symphony Orchestra, directed by Eugene Goossens; the Toronto Symphony, directed by Sir Ernest MacMillan; the San Francisco Symphony Orchestra, directed by Pierre Monteux; the Graduate Orchestra of the National Orchestral Association; and the Philadelphia Chamber String Sinfonietta, directed by Fabien Sevitzy. New artists include: Eleanor Steber, young American soprano of the Metropolitan Opera; Norman Cordon, basso, and Leonard Warren, baritone, both of the Metropolitan; and Rose Bampton, the Metropolitan soprano who formerly sang contralto parts. The General Platoff Don Cossack Chorus is also announced to record exclusively for Victor, and Otis Skinner and his daughter Cornelia Otis Skinner are to make records. Charles O'Connell, music director, says Victor is lining up solidly behind American music and musicians; he states: "We are fundamentally interested in expanding our Red Seal lists to include all those first-rank American orchestras which have contributed so much to our national scene."

Miss Gertrude Lawrence is to record for Victor an album of six songs from her new musical play, *Lady in the Dark*.

* * *

England still continues to release a goodly share of recordings monthly. There are, however, signs of decreasing recording activity in London, which is to be understood; the major releases seem all to be American-made. Thus, during January, English record buyers were given an opportunity to acquire the Heifetz-Toscanini performance of Beethoven's *Violin Concerto* (which one London critic rightfully labelled "a noble performance"), Koussevitzky's recording of Sibelius' *Pohjola's Daughter* (critically praised as being (played with "amazing, luminous power")), Fiedler's performance of *L'Arlésienne Suite No. 2*, and the Barlow recording of Ravel's *Ma Mère Poye*. The following is the best of the new material released in England during January:

BRIDGE: *Phantasie in C minor*; The Grinke Trio. Decca K945/6.

CASWELL: *See Amid the Winter's Snow*; and *All Through the Night*; John McCormack. H.M.V. DA1756.

HANDEL (arr. Beecham): *The Faithful Shepherd Suite*; Beecham and the London Phil. Orch. Columbia LX915/7.

MOZART: *Don Juan — Leporello's Air*; Charles Panzera. H.M.V. DA4858.

SCHUBERT: *Sonata in B flat major, Op. Post.*; Artur Schnabel. H. M. V. DB3751/5.

SCHUBERT: *An die Musik*; and *Serenade*; Gerhard Huesch. H.M.V. DA4445.

Collector's Corner

WE have asked Julian Morton Moses, who has a wide acquaintance with records of the acoustic era, to write a monthly column on the releases of great celebrities that were being issued thirty-five years ago, with consideration of their value today to the collector. Thirty-five years ago (1906) was the beginning of an auspicious period in recording; some of

the greatest singers of all times were perpetuating their artistry on wax. We are certain that our readers will find Mr. Moses' comments interesting and helpful.

The only collector's item which has come to our attention in the past month is an electrical recording of two lieder by Frieda Hempel. It is reviewed below. The IRCC, which issued the Hempel recording, have announced several other interesting items; these we expect to review later. They are *L'Africaine—O paradis* (Meyerbeer); and *Otello—Ora per sempre addio* (Verdi); sung by Albert Alvarez (tenor), disc No. 178; and *Tosca—Ab! mostro, lo strazi, and Vittoria, vittoria* (Puccini); sung by Emma Eames, Emilio de Marchi, and Antonio Scotti, disc No. 179 (recorded from a cylinder in the Mapleson collection).

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SCHUBERT: *Auf dem Wasser zu singen*; and MANGOLD: *Zwiegesang*; sung by Frieda Hempel with piano accompaniment by Bruno Seidler-Winkler. IRCC 10-inch disc No. 176, price \$1.75.

▲ These are Frieda Hempel's first electrical recordings. They were made while the artist was in Berlin in 1935. When the tests were sent for the approval of the singer, they were not passed upon, for some reason, now forgotten by Miss Hempel. Perhaps, say the sponsors, she did not hear them under favorable conditions or perhaps she was in an unduly critical state of mind. She requested, however, that the masters be held until another recording session could be arranged. Not so long ago a collector, Stephen Fassett—who has written for this magazine in the past—heard these recordings and was completely charmed with them, and so it came about the singer decided to permit their publication.

In the lovely Schubert song Miss Hempel is utterly captivating and her voice is fresh and clear. Some collectors feel that this is the finest version of this song on records, but I cannot agree with them. Elisabeth Schumann's version on Victor disc 1932 is sung with greater subtlety of nuance and tonal limpidity; indeed it is one of this artist's finest records. But

this is by all odds a treasurable souvenir of Hempel's style and artistry. And the companion piece makes it the more so since it gives us a souvenir of Hempel's famous Jenny Lind concerts.

Zwiegesang is an ingenuous and attractive little song which Jenny Lind used to sing. Hempel renders it with charm and simplicity, as well as with impeccable diction. It is the sort of song that goes well in public where the singer's naiveté is visualized. To those who have seen Miss Hempel in concert, the charm of her personality will be apparent in this selection. An unnamed flutist provides an obbligato to Mr. Seidler-Winkler's piano accompaniment. The pianist gives the singer admirable support, and the recording is excellently balanced, although the surfaces are not as smooth as they might be. Perhaps one reason the recordings were not released commercially may be due to the fact that there is practically no outer rim to speak of, which of course would prevent their being played on an automatic changer.

—P. H. R.

Editorial Notes

(Continued from page 189)

ulation of his various controls. If he hasn't got any, then he may not arrive at some of the same conclusions that a reviewer may reach.

We have found that over-loaded and shrill recordings on inexpensive machines sometimes present definite problems. A very simple way to solve this has proved to be by opening the high control all the way, and reducing the volume control. This has proved particularly successful with owners of record players, operating through radios that are not the latest make. But in reproduction what appeals to one man very definitely does not appeal to another. For example, there are a great many people who like a "cushioned" bass, a bass that is decidedly unnatural when compared to the actual sound of the ensemble playing. Others like less bass and more treble,

and quite a few of these do not know always how to manipulate their controls to achieve the results they like. And when a reviewer says the recording is good, and such a person finds it does not meet with his expectations or definition of good, he is annoyed at the reviewer. Well, the reviewer cannot manipulate the reader's controls for him, nor can he tell him exactly how to do it so that the results he wants can be attained. Maybe what the reader wants is not entirely there; there's still room for improvement in the best of recordings and this becomes increasingly apparent after hearing frequency modulation. If a recording is relatively free from distortion, and most recent ones are, it is very apt to be satisfactory on most machines.

We have since the inception of this magazine assisted readers to the best of our ability to achieve better reproduction. A reader wrote us recently about certain difficulties that had developed in his reproduction; we discovered on inquiry that he owned a crystal pickup and from the nature of the difficulties we were able to assume that he needed a new crystal cartridge, which proved to be true.

Any discussion of good recording is entirely dependent upon what the listener regards as such. There is no universal agreement on this; and there probably never will be until there is a standardization of recording. But, in the meantime, it seems to us that there is a great deal to enjoy in the more realistic aspects of modern recording, as compared with those made even a half-dozen years ago. Not all listeners are in agreement on distortion in recording. It is a curious fact that people will condone distortions in reproduced music in their own homes that they would not condone in a concert hall. A lot of ills are placed at the door of recording which belong to reproduction. You cannot get the best results from modern recordings with out-dated equipment.

* * *

Last month in our review of the Respighi *Arie di Corte*, from his *Thir'd Suite of Old Dances and Airs for Lute*, we mixed up two reviews. Assuming that the labeling was right, we prepared a review on

the *Rustic Dance* from the Second Suite and then discovered at the last minute that the *Arie di Corte*, mislabelled *Rustic Dance*, was from the *Thir'd Suite*. We brought out these facts in our review and then added a note on the scoring of the *Rustic Dance* and not of the *Arie di Corte*. The latter is scored for strings only. Speaking of the *Thir'd Suite*, we'd like to call our readers' attention to the complete recording of this work made by the Roma Quartet on Victor discs 12019/20. A replaying of this performance proved a pleasing experience, and we found the medium of a string quartet highly gratifying because of the intimate character of this old music.

INDICES AND BACK COPIES

• All back copies of the magazine are available. Owing to the shortage of copies of certain issues, these are available only at an advanced price. Since the subscription rate, prior to Sept. 1940, was \$2.50 a year, the regular price of back issues is 25c a copy. The premium issues are May, 1935; Oct. 1936; April, July and November, 1937; January and July, 1938; Oct. and Nov. 1940. The price of these issues is 75c a copy. All others can be had at:

12 issues for \$2.50 or

24 issues for \$4.00

Index to Vol. 1	10c
Index to Vol. 2	25c
Indices to Vols. 3 & 4	20c
Index to Vol. 5	15c
Index to Vol. 6	10c

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THE AMERICAN MUSIC LOVER

45 Fourth Ave., Suite 311, New York, N. Y.

The Outstanding Releases of 1940

This list, compiled by the staff of this magazine, does not pretend to be all-inclusive. It consists of recordings that most impressed the reviewers.

Orchestral

- BEETHOVEN:** *Leonore No. 1 Overture*; Toscanini and BBC Sym. Orch., Victor disc 15945. *Symphony No. 2*; Koussevitzky and Boston Sym. Orch., Victor set M-625. *Symphony No. 4*; Toscanini and BBC Sym. Orch., Victor set M-676. *Symphony No. 5*; Toscanini and NBC Sym. Orch., Victor set M-640. *Symphony No. 6*; Walter and Vienna Phil. Orch., Victor set G-20.
- BERLIOZ:** *Fantastic Symphony*; Walter and Paris Cons. Orch., Victor set M-662.
- DEBUSSY:** *La Mer*; Koussevitzky and Boston Sym. Orch., Victor set M-643. *Nocturnes*; Stokowski and Phila. Orch., Victor set M-630.
- DVORAK:** *Symphony No. 2*; Talich and Czech Phil. Orch., Victor set M-663.
- HAYDN:** *Symphony No. 92* — "Oxford"; Walter and Paris Cons. Orch., Columbia set M-682. *Symphony No. 104* — "London"; Beecham and London Phil. Orch., Columbia set M-409.
- MOZART:** *Don Giovanni*—*Overture*; Beecham and London Phil. Orch., Columbia disc 70365-D. *Symphony in D major*—"Haffner"; Beecham and London Phil. Orch., Columbia set M-399. *Symphony in G minor*; Toscanini and NBC Sym. Orch., Victor set M-631.
- RACHMANINOFF:** *Symphony No. 3*; Rachmaninoff and Phila. Orch., Victor set M-712.
- RAVEL:** *Ma Mere l'oye*; Coppola and Paris Cons. Orch., Victor set M-693.
- SCHIASSI:** *Christmas Symphony*; Fiedler and Boston "Pops" Orch., Victor disc 13446.
- SCHUMANN:** *Symphony No. 1*; Koussevitzky and Boston Sym. Orch., Victor set M-665.
- SHOSTAKOVICH:** *Symphony No. 5*; Stokowski and Phila. Orch., Victor set M-619.
- SIBELIUS:** *Society Set No. 6*; Beecham and London Phil. Orch., Victor set M-658.
- STRAVINSKY:** *Sacre du printemps*; Stravinsky and Phil. Sym. Orch. of N. Y., Columbia set M-417.
- TSCHAIKOWSKY:** *Symphony No. 5*; Rodzinski and Cleveland Orch., Columbia set M-406.
- WAGNER:** *Walkure—Magic Fire Spell*; Stokowski and Phila. Orch., Victor disc 15800.
- WARLOCK:** *Capriol Suite*; Lambert and String Orch., Victor disc 13497.

Concertos

- BACH:** *Concerto in D minor*; Joseph Szigeti and Orchestra of the New Friends of Music, Columbia set M-418.
- BEETHOVEN:** *Piano Concerto No. 4*; Walter Gieseking and Saxon State Orch., Columbia set M-411. *Violin Concerto in D major*; Jascha Heifetz, Toscanini and NBC-Sym. Orch., Victor set M-705.
- BLOCH:** *Schelomo*; Feuermann (cello), Stokowski and Phila. Orch., Victor set M-698.
- HAYDN:** *Concerto in D major*; Landowska (harp-sichord) and Orch., Victor set M-471.

- MOZART:** *Clarinet Concerto in A major*, K. 622; Reginald Kell and London Phil. Orch., Victor set M-708. *Piano Concerto No. 14 in E flat*, K. 449; Rudolf Serkin and Busch Chamber Orch., Victor set M-657.
- RACHMANINOFF:** *Piano Concerto No. 3*; Rachmaninoff and Phila. Orch., Victor set M-710.
- STRAVINSKY:** *Capriccio*; J. M. Sanromá (piano), Koussevitzky and Boston Sym. Orch., Victor set M-695.
- TSCHAIKOWSKY:** *Violin Concerto, Op. 35*; Nathan Milstein and Chicago Sym. Orch., Columbia set M-413.

Chamber Music

- BARTOK:** *Contrasts*, for violin and piano; Joseph Szigeti and Bela Bartok, Columbia set X-178.
- BLOCH:** *Quartet*; Stuyvesant String Quartet, Columbia set M-392.
- FAURÉ:** *Quintet in D minor*; Emma Boynet (piano) and Gordon String Quartet, Schirmer set No. 9.
- LOEFFLER:** *Two Rhapsodies*; Emma Boynet (piano), Jacques Gordon (viola), and Bruno Labate (oboe), Schirmer set No. 10.
- HAYDN:** *String Quartet Society Sets Nos. 7 and 8*; Pro Arte Quartet, Victor sets M-689 and M-595.
- PIZZETTI:** *Sonata for Violin and Piano*; Yehudi and Hephzibah Menuhin, Victor set M-615.
- SMETANA:** *Quartet in E minor*; Primrose Quartet, Victor set M-675.

Keyboard

- BACH:** *Toccatas and Fugues*; Carl Weinrich (organ), Musicraft set No. 37.
- BUXTEHUDE:** *Organ Music*; Carl Weinrich, Musicraft set No. 40.
- CHOPIN:** *Mazurkas*; Arthur Rubinstein, Victor sets M-626 (Vol. 1), M-656 (Vol. 2), and M-691 (Vol. 3).
- DEBUSSY:** *L'Île joyeuse*; and *Pagodes*; Walter Gieseking (piano), Columbia disc 69841-D.
- HANDEL:** *Suites for Harpsichord*; Landowska, Victor set M-592.
- SCHUBERT:** *Moments Musicaux*; Artur Schnabel (piano), Victor set M-694.

Voice

- ART SONGS**—Vol. 1; Povla Frijs (soprano), Victor set M-668.
- DUPARC:** *Songs*; Charles Panzera (baritone), Victor set M-628.
- GRIEG:** *Haugtussa* (Song Cycle); Kirsten Flagstad, Victor set M-714.
- MOZART:** *Requiem*; Soloists and Chorus with Phila. Orch. under direction of Harl McDonauld, Victor set M-649.
- STRAUSS:** *Cécilie*; and *Heimkehr*; Suzanne Sten (mezzo-soprano), Columbia disc 17231-D.
- WAGNER:** *Excerpts*; Kerstin Thorborg and Orch., Victor set M-707.
- WAGNER:** *Tristan and Isolde—Love Duet*; Kirsten Flagstad and Lauritz Melchior, Victor set M-671.
- WOLF:** *Six Songs*; Lotte Lehmann, Victor set M-613.

Record Notes and Reviews

It is the purpose of this department to review monthly all worthwhile recordings. If at any time we happen to omit a record in which the reader is particularly interested, we shall be glad to give our opinion of the recording on written request. Correspondents are requested to enclose self-addressed stamped envelopes.

Orchestra

BEETHOVEN: *Twelve Contra - Dances*, played by the Columbia Broadcasting Symphony, direction of Howard Barlow. Columbia set X-184, two 10-inch discs, price \$2.00.

▲ In June, 1939, Columbia issued the *Eleven Viennese Dances* of Beethoven, played by Weingartner and the London Philharmonic Orchestra. Beethoven wrote several series of such dances in the manner of the country dances prevalent in and around Vienna. Rhythmically and harmonically they are all much the same. They represent the lesser side of the composer; and it is generally conceded by writers that Beethoven took time out to write such pieces to make a little money as well as to satisfy publishers. The present series was composed, according to Bekker, in 1801, a year in which the composer was chiefly concerned with sonata writing; the year that saw the production of the "Moonlight" sonata.

These dances contain hints of the familiar Beethoven strength, but judged as a whole they are not much more than slight music of entertainment, which may be found monotonous when played as a group. The chief point of interest in them is that Beethoven used the seventh dance as the melody theme in the finale of his third symphony. It provides an interesting example, as the annotator says, of "how the lesser and the greater Beethoven coalesce into one". They are pleasingly played and recorded.

—P. G.

BRAHMS: *Symphony No. 4 in E minor*, Op. 98; played by the Boston Symphony Orchestra, direction of Serge Koussevitzky. Victor set M-730, five discs, price \$5.00.

▲ At the outset it may be said that this

is the finest recording of the Brahms Fourth to be issued to date. It offers not only recording of superb brilliance and clarity, but a performance that is vital and compelling. It is not an over-loaded recording, but since it conveys the "highs" with remarkable intensity, it may give some people who do not own the best equipment some problems in reproduction. But with correct manipulation of controls, satisfactory results should be obtained. I do not know when I have heard a finer clarification of the instrumentation in a Brahms symphony, particularly on records. There may be some who will disagree with Koussevitzky's over-stressing of the brasses in the opening and closing movements, but one feels, on the whole, that the listener will find this a most impelling reading.

Victor already has two performances of this work in its catalogue. The Stokowski version dates from 1933; the Bruno Walter from 1934. The Walter performance is a far more persuasive one than the Stokowski. For Walter is unquestionably a truer Brahmsian although his approach is often a bit too romantic for our taste. His pacing of the andante, for example, tends to exaggerate its sentiment; his timing is a third again as long as Koussevitzky's, and, for that matter, somewhat longer than Weingartner's. His pacing is more just and his control of the dynamic aspects of the score is far more admirable in the other three movements. The recording of the Walter set, while good, tends toward some blurring, as was true of most Vienna Philharmonic performances of its date. Weingartner's performance has long been admired for its genial breadth, straightforwardness, and resourcefulness; there is no overemphasis of drama in it. But, as a recording, the Weingartner set falls far short of the Koussevitzky.

The meaning of music varies not only with the interpreter but also with the listener. Since Brahms was known to have been steeping himself in the tragedies of Sophocles at the time of writing this symphony, one of his commentators stated that he transferred their somberness to its music. The late Philip Hale, a Boston critic, contended that much of this work was melancholy and lamentful, relieved only by the consolatory beauty of the *andante*. "The solidity of the structure may be admired," he said, "but the structure is granitic and unrelieved." Of the four symphonies of Brahms he liked it the least. Since Mr. Hale must have been familiar with Koussevitzky's performance, it seems strange to us that he did not alter this opinion of the work; for while Koussevitzky affirms the solidity of the structure, he certainly proves that its granitic qualities are relieved. The late Lawrence Gilman said that to view this symphony "as an utterance of pessimism is to see it in a misleading light. Dejection is hardly its characteristic note." Gilman, an ardent Brahmsian, and Koussevitzky certainly saw eye to eye here; for the latter makes us conscious of a "flowing and large moulded utterance" in the opening *allegro*, and of lofty strength and splendid clarity of line. True, he does not give us an impression of momentary lull in those transition passages in the development section where the wind instruments hold a chord and the strings have a rolling *arpeggio*, and he hardly conveys the full effects of the rests which Brahms used so ingeniously in this movement as well as elsewhere in this symphony. I think Weingartner does this better.

For Koussevitzky the melancholy of the opening of the slow movement is not too intense. Here one misses the more solacing warmth that Weingartner obtains. But Koussevitzky's faster pacing has one decided attribute—the songful beauty of the second section is more expressively evidenced with the entrance of his strings. There are many aspects to this music, and where one man may be wholly persuasive another may be less so. There is true gusto and *élan* in Koussevitzky's scherzo, and elevating grandeur in his finale, despite

some over-emphasis on drama.

Most conductors start Brahms' Fourth in a gentle manner; the tendency is toward a rhythmic lassitude. Koussevitzky establishes more impetus in the rhythm at the start, which is all to the good in my estimation, since the soaring bardic qualities are more immediately established. There may be some who will feel that he dramatizes the music more than it warrants, or possibly more than Brahms intended; no matter how persuasive or compelling a performance may be there is always room for disagreement. This symphony is said to be "the particular love of Koussevitzky". —P. H. R.

FRANCK: *Symphony in D minor*; played by the Minneapolis Symphony Orchestra, direction Dimitri Mitropoulos. Columbia set M-436, five discs, price \$5.50.

▲ Like Tchaikowsky, Franck has his ardent adherents and his firm detractors. Generally speaking, he is not the type of composer that people are willing to meet halfway; they either like or dislike him. The assertion of the early "Franckists" that he was a mystic, one who dwelt in a sort of seventh heaven communing with the grown up cherubs of the celestial choir, is largely regarded today, even by his admirers, as the bunk. The so-called mysticism of Franck is more akin to sensuous ecstasy than to lofty purity. If Franck did not live as sensuous a life as Wagner, who influenced him, he at least managed to get something of the same quality into his music. There's plenty of the purple and gold here, the sort of stuff some writers like to claim is indicative of an incipient decadence in art; but what is more important is that there is a great kindness in his music, as well as a feeling for true ecstasy. This is one of the reasons why Franck's music retains its appeal.

Mitropoulos' performance approaches in many ways the version that Albert Wolff made for Polydor back in 1931. Commandably straightforward, his interpretation has both dignity and strength. He seems less concerned than most with mystical connotations. He does not make the contrasts of the first movement as sharpened as Stokowski, nor does he linger over

some of the luscious melodies the way the latter does. Since Stokowski took twelve sides in his performance, it will be noted that Mitropoulos is less long-winded. However, in the first movement both occupy the same recording space—five sides; but in the second and third movements Mitropoulos takes only five to Stokowski's seven. Those who like to regard the allegretto as a religious benediction will like Stokowski's slightly slower treatment of it; those who would agree with Tovey, that this movement "has decidedly the allure of a slow minuet, a dance rather than a lyric", will probably prefer Mitropoulos. Again those who feel that the finale requires a sumptuously expansive treatment will turn again to Stokowski, who knows perhaps better than any other conductor how to gild the lily; but those who feel that the keynote of the finale is jubilation will find this quality more prevalent in Mitropoulos' reading. Personal taste will figure largely in the choice of a recording of this work. Personally, I find neither conductor wholly satisfying. And since the most distinguished conductor on Columbia records, Sir Thomas Beecham, has made a recent recording of this work, I think I shall await its appearance.

Columbia's symphonic recordings of late are anything but uniform. Thus, we find the present one lacking in the bass and string sonority apparent in such earlier recordings of this orchestra as the *Leonore No. 3* and the *Coriolan Overture*. The bass, of course, can be supplied by most machines, but the string sonority is another matter. The reproduction, however, does justice to Mitropoulos' notable clarity of line. But, comparing this set directly with Stokowski's (issued in 1937), we find it decidedly lacks much of the latter's rich fullness of tone and warmth.

—P. G.

CELLA: *An Orchestra Rehearsal*; played by the Boston "Pops" Orchestra, direction Arthur Fiedler. Victor 10-inch disc 4537, price 75c.

▲ This is a rather amusing novelty that could be a lot funnier than it is. It is, as the title states, an orchestra rehearsal. We hear the tuning-up, we hear the conductor's introductory remarks and the rap of

the baton, and we hear the opening phrases of a piece of music that sounds like the stuff David Mendoza used to play as the curtain of the Capitol Theatre closed. Then, with the utmost rapidity, the first side of the disc begins to go nowhere fast. The music stops, and starts again, only to stop once more. The conductor expostulates, the men grumble (fine actors, those "Pops" boys; or perhaps the grumbling is the real thing?), there is some impatient rapping of the baton, more tuning-up—and the net result of the side is no more than a few introductory measures. Which is rather funny, and where the record should have ended. Unfortunately the next side is devoted to the music itself. There is, however, another lengthy tune-up by the orchestra, and some may enjoy identifying fragments of themes from Beethoven, Mendelssohn and others. Lest we spoil some of that enjoyment, we shall not state what those fragments are.

—H. C. S.

TSCHAIKOWSKY: *Symphony No. 6 in B minor (Pathétique)*, Op. 74; played by the Berlin Philharmonic Orchestra, direction of Wilhelm Furtwaengler. Victor set M-553, six discs, price \$6.50.

▲ Furtwaengler's realization of Tschai-kowsky's intentions are both stirring and gratifying, even if they do not always correspond to our own ideas of those intentions. The intensity and imaginative resourcefulness of his performance are far ahead of those in any other reading of this symphony on records with the possible exception of the early Koussevitzky set. The breadth of Furtwaengler's interpretative gamut, however, exceeds that of Koussevitzky's, for the recording of recent years takes care of a wider dynamic range than did that of 1930.

Like Stokowski, Furtwaengler paces his first movement on the slow side. This conductor is often over-meticulous, but the interplay of his parts is often particularly gratifying, and unlike Stokowski he does not break up the line of the music by mannered phrasing and indulgence in rubati. The cantabile second subject, which Stokowski sentimentalized and distorted, is, despite the slowness of the tempo,



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Power and delicacy are magically combined in a masterly interpretation of the Concerto in E Flat Major (K.365) by the Rochester Philharmonic Orchestra, conducted by José Iturbi, with Mr. Iturbi and his sister, Amparo, as soloists. Album M-732*, 6 sides. Old list price basis \$6.50; new list price \$3.50.

Variety from Handel, Wagner and Verdi

E. Power Biggs, playing the famous Baroque organ at Harvard University, with Arthur Fiedler's Sinfonietta, offer Handel's delightful Concerto No. 13, in F Major (The Cuckoo and the Nightingale) Album M-733, 4 sides. Old list price basis \$4.50;

new list price \$2.50. An excellent example of the power, sonority and polish of the Philadelphia Orchestra, under the leadership of Leopold Stokowski, is displayed in the Overture to Wagner's Die Meistersinger and the Prelude to Act 3 of Lohengrin. Album M-731*, 4 sides. Old list price basis \$4.50; new list price \$2.50.

The Verdi work is none other than the noble Requiem Mass. A superlative set of records performed by the Rome Royal Opera Chorus and Orchestra, conducted by Tullio Serafin, with Caniglia, Stignani, Gigli and Pinza as soloists. Album M-734*, 20 sides. Old list price basis \$20.00; new list price \$10.50.

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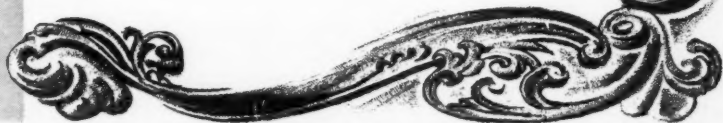
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smoothly played. The development section is admirably clear, and not driven or played with the extravagance or over-emphasis that is so often heard in this music. There is some similarity between this material and the conflict music of the composer's *Romeo and Juliet*, but the conflict here is more personal. The return to the famous andante theme is splendidly realized, stylistically noble and touching. Stokowski's exaggerated rubati in the second movement, despite the mood of lyric poetry he attained, destroyed the rhythmic line. As our friend, W. R. Anderson, has said: "The movement gains by being buttered, not spiced." And that requisite smoothness, essential to a good performance on the whole, is attained by Furtwaengler. The interplay of dynamic nuances here evidences the conductor's keen imaginativeness.

The March, which follows, is the big moment of the symphony; and here I find Furtwaengler more stirring than any other conductor who has recorded this symphony. Let me quote my friend Anderson on this, since we see eye to eye. "The difficulty one sometimes finds, in the March, is to get the phrases perfectly articulated, without rush or unevenness. Here we find really soft playing, and delectable manipulation in general. The long workings up, and the returns of the tune present another problem of management. It may be that still more sonorous recording than this would excite more, physically; but I have no passion for extremely loud sounds in a piece whose orchestration I want to hear . . . It is worthwhile listening to the way the conductor backs up the composer, and shapes the movement so as to bring out the best of it, and let the steam-roundabout part fall into the background."

The finale is not made unduly depressing; of course, the pall of crepe, as I noted last month, lies on this movement and a goodly amount of self-pity; the very repetitions of themes, which undoubtedly had special emotional meaning to the composer, would tend to show how sorry he was for himself. Furtwaengler does not stress the human problems; he plays this music with dignity and feeling.

By all odds, the best *Pathétique* on records. For those who may be interested, I would like to say that the royalties accruing from sales of this recording will go to England; so, unless one is opposed to the fact that Furtwaengler is a resident of Germany—I have no true facts as to his political beliefs and I doubt that they are very decidedly pro or anti anything—one can forget the origin of the recording and enjoy it for the fine musicianly performance and the excellent recording.

—P. H. R.

WAGNER: *Die Meistersinger*—Prelude (3 sides); and *Lobengrin*—Prelude to Act 3 (one side); played by the Philadelphia Orchestra, direction of Leopold Stokowski. Victor set M-731, price \$2.50.

▲ To those who think that the *Prelude to Die Meistersinger* is somewhat hurried when played on two record faces, this recording will appeal. Personally, I feel the music drawn out here a little more than I like, but that may well be due to the fact that Stokowski is less concerned with spontaneity of line than with tonal effect. As a recording this is most impressive orchestral reproduction; the woodwinds and the brasses of the Philadelphia are superbly reproduced, and I have never heard the oboe, particularly, more veraciously reproduced than on these records (played on a high fidelity unit). The strings of the orchestra are richly sonorous here, but I must confess I like more bite in the strings than Stokowski obtains, particularly in this music. But this is indeed a sumptuous performance, which Wagner himself might well have gloated over.

One of the finest readings of this music ever issued on records was made by the late Karl Muck for Victor back in 1928, but the dynamic qualities of that recording are far below those obtained today. Another splendid version of the *Prelude* is that made by Beecham and the London Philharmonic, which occupies only a single disc. Beecham achieved some fine effects in dynamic nuances, but he did not have the brilliant recording that Stokowski enjoys.

As for the familiar *Prelude to Act 3 of Lobengrin* Stokowski does not convey the

spontaneous impetus that Toscanini did in his recording.
—P. H. R.

WARLOCK: *Serenade (For Frederick Delius on his Sixtieth Birthday)*; played by the Constant Lambert String Orchestra, direction Constant Lambert. Victor disc 13554, price \$1.00.

▲ This is a first commercial recording; at one time the National Gramophonic Society released a version played by the N. G. S. Chamber Orchestra under Barbirolli. That disc has been withdrawn. Peter Warlock, whose real name was Philip Heseltine, died in 1930. There is no better tribute to him than the lines R. D. Darrell wrote in the *Gramophone Shop Encyclopedia*: "One of the most significant English musical figures of the 20th century, although he composed only a handful of works . . . Much of the originality, vigor, clarity and impeccable taste that should have gone into composition was expended in editing works of the Elizabethan Ayre school, Purcell's *String Fantasias*, etc., and in valiant propaganda work for such diverse composers as Gesualdo da Venosa, the Elizabethan Lutenists, Frederick Delius, and Bernard van Dieren. His early and tragic death cost England . . . a composer of scarcely revealed genius, expressed in some charming songs, the superb settings of *Corpus Christi* and old French dances, and—most of all—in one of the most notable examples of contemporary chamber music, *The Curlew*."

It is difficult to write about music as sensitive as that composed by Warlock. Only constant hearing will lay bare the subtleties and exquisite quality of the writing. The composer was close to Delius in mood and workmanship, and in the present selection, written to commemorate the sixtieth birthday of his friend, he consciously imitated the older man's style: a gracious tribute. But the music is strongly individual. As stated above, I find it very hard to describe—it is English impressionism, stemming on one side from Debussy and on the other from the heritage of English music since *Sumer is icumen in*. It is not my wish to go impressionistic either, but to appreciate Warlock's music one must understand and love his heritage

and background — a subtle mixture of Campion, the Elizabethan lutenists, Drummond of Hawthornden, Herrick, Donne, Marlowe, Purcell, Prior, *A Shropshire Lad*, *Love in the Valley*, the Lake country, and the English heather. It is music that cannot be analyzed; it is fragrant and elusive music; it is in the highest sense of the word connoisseur's music.

As perhaps can be guessed, I recommend the disc, despite some noisy surfaces.

—H. C. S.



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Concerto

HANDEL: *Concerto No. 13, in F major, for organ and orchestra (The Cuckoo and the Nightingale)*; played by E. Power Biggs and Arthur Fiedler's Sinfonietta. Victor set M-733, two discs, price \$2.50.

▲ Continuing the series of Handel organ concertos, of which the same soloist already has recorded Nos. 2, 10 and 11, Victor presents us with No. 13. This is one of the finest yet released. It was composed on April 2, 1739—at which time "The Great Bear", as Handel was called, was no longer as popular as he had been about fifteen years before. From 1710 to about 1728 Handel was the most popular and the most hated of composers. Addison, Steele, and Swift led the literary attack against him; Hawkins and Burney, good musicians but hardly literary giants, later strove valiantly in favor of the composer. At that time Bononcini was also in England, and great society figures took sides, some furthering the cause of Handel, others that of the Italian, much to the amusement of epigrammatists like Byrom, who wrote, in 1720:

Some say, compar'd to Bononcini,
That Mynheer Handel's but a ninny.

Others aver that he to Handel

Is scarcely fit to hold a candle:

Strange all this difference should be

'Twixt Tweedle-dum and Tweedle-dee.

Then came the *Beggar's Opera*, based on English tunes, which was produced in 1728 and proved so popular that it forced the Italianate opera of Handel out of business. From then on, until his death in 1759, Handel was engaged in a ceaseless battle with the public. He was surrounded by a jealous crowd of men with devastating wit, by unmusical men of letters, jealous colleagues, plots, counterplots, and private interests. He would have left England if not for the unexpected sympathy that he found in Ireland. Bolingbroke and Smollet mention the tenacity with which London ladies gave tea parties on the afternoons of his concerts, and it was quite the fashion to go to the opera when Handel was presenting his oratorios. It was no

wonder that the poor man's mind early gave way in 1745.

Swift and Pope had just died; Addison, Steele, Gay, Prior and Handel's adversary Pepusch had been dead for some years. The age of Pope was over, and, to all intents and purposes, so was music in England.

Handel knew when he wrote a good theme, and never for a moment hesitated to use it again when he needed it. Thus the four movements of the present concerto are drawn from previous works. The first and last are taken bodily from the *Trio Sonata, Op. 5, No. 6*, while the second and third movements are based on sections of the *Concerto Grosso in F, Op. 6, No. 9*. The subtitle *Cuckoo and the Nightingale* is derived from the obvious imitative effects in the second movement.

As in the previous recordings, Mr. Biggs plays the Baroque organ in the Germanic Museum at Harvard. This instrument is perfect for music like the organ concertos of Handel, for it makes a fine blend with the orchestra. The recording throughout is excellent, and the balance of organ and strings is on the whole good. There is little reverberation, and the discs must be placed among the best examples of organ reproduction. Too, from an interpretative standpoint the soloist and orchestra achieve success. Biggs and Fiedler's little group bring out the lines in a musicianly manner. The coordination is good, and the playing is free from disturbing mannerisms. At all times it appears to adhere to the eighteenth-century style. This is not the most original of the composer's works, but certainly it is one of the most enjoyable I have heard. There is vigor and strength in the music, and much naive humor, but the core is to be found in the exceptionally beautiful adagio, which alone makes the set worth having.

—H. C. S.

MOZART: *Concerto in E flat* (for two pianos), K. 365; played by José and Amparo Iturbi and the Rochester Philharmonic Orchestra, direction José Iturbi. Victor set M-732, three discs, price \$3.50.

▲ We already have several excellent specimens of the teamwork of the Iturbis. The *Rhapsody in Blue*, the *Infante Danse An-*

dalouse, and the Saint-Saëns *Caprice Arabe* testified to the couple's musicianship and unanimity of mood. This concerto is music of a more exalted calibre than any they have previously recorded, but they are not awed by the music, and succeed in bringing out much of its beauty and grace. It cannot be said, however, that they search the inmost depths of the concerto; their tone sounds somewhat hard and brittle—which is surprising, because Iturbi the pianist is a true Mozartean, and several times before we have had occasion to admire his delicate touch. A more serious defect is the un-Mozartean approach. Judging from the volume of sound, the entire Rochester orchestra is used instead of the small group that the composer indicated. Thus the soloists have to use more force to be heard over the orchestra. The ending of the first movement is a little strident and the ending of side 5 is definitely overloaded. Here is Mozart on the grand scale, but one misses the nuance that

should be present. As a result, the performance, while good, tends toward superficiality. But the recording is superb, the piano tone is beautifully reproduced, and the interpretation is adequate. Brother and sister Iturbi, by virtue of brilliant recording and top-notch ensemble, do better work than father and son Schnabel, who suffer from poorer reproduction and a more pedestrian approach. But neither set is the last word on the music.

As for the music, one cannot write about it without resorting to the hackneyed set of adjectives: "sparkling", "melodious", and "delightful". This is not one of Mozart's most profound works, but, like the two-piano *Sonata in D* (reviewed last month), is the "product of a fun-loving young man, and is full of life and vigor." Incidentally, it was our stout friend, Fraulein von Aurnhammer, who played the concerto with Mozart at a concert in Vienna.

—H. C. S.

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Chamber Music

CHOPIN (arr. Feuermann): *Polonaise Brillante*, Op. 3; played by Emanuel Feuermann, with piano accompaniment by Franz Rupp. Victor disc 17610, price \$1.00.

▲ This is one of the few weak pieces of music that Chopin composed. He himself did not think much of it, and admitted that it was nothing more than a showpiece. But since, so far as we can trace, this is the first recorded version, it is worth having if only as a historical item.

For a cello work it certainly gives the piano a tremendous part. This was to be expected, since Chopin was the author. But often one is more conscious of the rushing piano than the supposedly solo instrument. Sections of the accompaniment, especially the fleeting excursion into thirds, are interesting for their hints of what the young composer was to achieve. The harmonies are rich, even if the melodies are on the banal side. Yet we must not forget that the work was composed when the romantic age was yet young, and the polonaise must have been very novel and daring in the 1830's. Today it is dated, and not even Feuermann's artistry can make it more than a period piece. However, all who collect Chopin will want this disc in their collection. Feuermann and Rupp collaborate splendidly, and they are given excellent recording. —H. C. S.

DONOVAN: *Serenade*, for oboe, violin, viola and cello; played by Lois Wann, Bernhard Tinterow, Quincy Porter, and Aaron Bodenhorn; and HOWE: *Stars*, for chamber orchestra; played by Maganini Chamber Orchestra. New Music Recording No. 1514, price \$2.00.

▲ Richard Donovan is active as a composer, conductor and teacher at the Yale University School of Music. The present composition, written in 1939 and first performed at the 1940 Yaddo Music Period, is slightly dissonant but not without some melodic charm, particularly in the writing for the oboe. It does not suggest inspirational spontaneity; but rather the promptings of a mind engaged in musical theory.

The best part of the performance is contributed by the oboist.

Stars is a miniature tone poem by Mary Howe, a Virginia-born musician. She tells us it was inspired "by the gradually overwhelming effect of the dome of a starry night — its peace, beauty and space. A crashing sense of great rhythms is felt, and then the emergence once more into the all-embracing peace and space." The composer has suggested more in her program than we found in her music. The little work shows the influence of Debussy, among others, and is effective in a lush, sentimental way. Is it nicely played and recorded. —P. G.

GRIEG: *Sonata No. 2 in G major*, Op. 13; played by Jascha Heifetz and Emanuel Bay. Victor set M-735, five sides, price \$3.00.

▲ In June, 1940, we reviewed a set of this sonata played by Eddy Brown and Clarence Adler. At the time we commented on the fact that Brown's tone was not sufficiently ingratiating for the lyrical opening movement. This is not the case, of course, with Heifetz; it is doubtful, in fact, whether anyone today could bring a more ingratiating quality to this music, without over-sentimentalizing it.

There is much youthful elation and ardor in this work, written several weeks after its composer's marriage in 1867. The work shows, one biographer has said, "what a strong impression Grieg had received from Norwegian folk-dance music and with what ability and understanding he could introduce this apparently alien material into the classical sonata form." The characteristics of folk-dance music have inspired many other composers. It cannot be said that Grieg was a great chamber-music composer, although there is a graciousness and an unquenchable spirit of sunniness in much of his music. The spirit of the people and of the lovely Norwegian landscape is suggested; his spirit is always free and untroubled, never suggesting that it was worried by clouds of doubt or profound thought. The Griegs have their place in music, and if we do not turn to them often, when we do we know we are going to be cheered and plea-

santly entertained.

Perhaps the loveliest melody in the sonata is heard at the opening of the slow movement. Grieg, as we pointed out previously, used it again and developed it further in a Romanza for his *Sonata in C minor*, Op. 45 (beautifully played by Kreisler and Rachmaninoff—Victor set M-45). The finale is based on the rhythm of a Norwegian dance, *springer*, and is attractively animated and carefree.

Heifetz plays this work with appropriate informality; the themes speak for themselves, they do not need to be over-exploited, nor do the rhythms need to be over-emphasized. Heifetz makes us believe that the sonata is the easiest and simplest thing in the world to play, which is, after all, great artistry. Mr. Bay gives him admirable support.

The recording is satisfactory, although I, for one would have liked just a little more prominence of the piano part.

—P. H. R.

MOZART: *Quartet in B flat (Hunting)*, K. 458; played by the Roth String Quartet. Columbia set M-438, three discs, price \$3.50.

▲ Here is one of Mozart's most vivacious quartets, a work that has never received its just due on records; for neither the existent Budapest performance (made by a different ensemble than the present organization of that name) and the cut-out version of the Leners did full justice to this work. This is one of the three quartets which prompted Haydn to make his famous evaluation of Mozart's genius to the latter's father. The quartet received its sobriquet from the main theme of the first movement, which has somewhat the character of a hunting song. The spirit of Haydn lurks in much of this music, notably in the first and last movements; and one can readily understand how flattered he may have been after playing it with Ditterdorf as second violinist, Mozart as violist, and Wanhall as cellist. It is the fourth of the six quartets dedicated to Haydn.

The rhythmic elation of the first movement is most delightful, and so too is the capricious interplay of the thematic material. The two middle movements are



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pure Mozart. The minuet, which comes before the adagio, is interesting for its sforzandi, "which are the lion's claw hidden under the lithe feline charm of Mozart's 18th-century idiom" (Blom). There is an especially delightful, almost impish Trio in the minuet. The slow movement is unusual in that Mozart seldom wrote an adagio; it owns a melancholy intensity that makes one wonder how it found its way into an otherwise bright and cheerful composition. The finale, the main theme of which is said to be based on an old folk song, is full of Haydnesque humor.

This is the best playing that the newly formed Roth Quartet has given us on records. The organization performs here with greater rhythmic freedom and more finesse than in previous recordings. It may well be that more emphasis on the sforzandi in the minuet and a more searching exploitation of the underlying pathos of the slow movement would have enhanced the performance further; all in all, however, the style is wholly consistent with the best Mozartean tradition. The recording is well done.

—P. H. R.

SCHUMANN: *Quintet for Piano and Strings in E flat, Op. 44*; played by Jesús María Sanromá and the Primrose Quartet. Victor set M-736, seven sides, price \$4.00.

▲ 1842 was Schumann's chamber-music year. In the space of twelve months he produced the three string quartets (*Op. 41*), the piano quartet (*Op. 47*), the fantasies for trio (*Op. 88*), and the present quintet. Of all these works the quintet is by far the most popular; *Op. 88* and the quartets are not so often played today. To a large extent their neglect is undeserved, for they contain much that is beautiful. None, however—not even the inspired piano quartet—has the spontaneity and vigor of the quintet. Here is found the essence of romanticism: surge and passion, color, alternation of moods, introspection, and a freedom never encountered in music before that time. Theoretically the first movement is in sonata form, but what a difference between this and the elaborate expositions of Beethoven! Schumann never had the intellectual powers

and discipline to set a theme through its paces as did Beethoven. But, on the other hand, Beethoven never had the melodic invention of Schumann. The latter does not go very far with his themes, true; and in the larger works he repeats himself maddeningly. Fortunately this quintet is more compact than some of the quartets and symphonies, and the sheer vitality and joy of the thematic material lift it to a high position among the composer's works.

An adequate interpretation of the music demands the utmost flexibility from an ensemble. The themes are long-phrased and cannot be played in a metronomic fashion. Of the three previous recorded versions, that of the Flonzaley Quartet with Gabrilowitsch at the piano, was the best interpretation but the poorest recording. They felt the music, and reacted instinctively to the rhythmic demands. By modern standards the recording is intolerable, but, bad as it is, it cannot erase the memory of a poetic and Schumannesque performance. More recently the standard set has been the Schnabel-Pro Arte version (released in 1935); an earlier Columbia release by Olga Loeser-Lebert and the Lener Quartet has been withdrawn.

The Victor set is still good, even though Schnabel's somewhat unromantic approach could have been bettered. Still, a pianist as solid as Schnabel is always a desideratum in a chamber ensemble, and the Pro Artes, an old and seasoned group, had the necessary unanimity Sanromá, in the present set, is a flashier pianist than Schnabel, but I do not think that the Primrose Quartet is as accomplished here as the Belgian outfit. And some of Sanromá's vigorous pianism is a little misplaced, though that admirable artist proves himself a splendid chamber-music player. The Primroses make the first movement rhythmically exciting, and their attacks are clean, but one misses the mellowness and polish of the Flonzaleys or Pro Artes. One senses that the players have not been together a long time; the blend is none too good. I offer as evidence measures 250-260 of the first movement, where the cello tone is raw and bleak, not merging with the other instruments, and the C major section of the second movement (measures 30 ff.).

There the first violin is arid, the cross-rhythms emerge awkwardly, and the section as a whole is not convincing.

On the credit side, the more vigorous sections are played with a fullness of tone and a healthy vigor. The recording far surpasses that of the older set, with the result that the climaxes are more satisfactorily accomplished. Strength the ensemble, has, but not enough poetry for me. I urge all interested in acquiring the work to listen to both recordings before purchasing: one possesses what the other lacks, and a final choice will be made on the basis of one's own preference. In the meantime I am afraid that we still do not have a performance that can match the interpretative qualities of the old Flonzaley set.

—H. C. S.

SOUTH AMERICAN CHAMBER MUSIC—Chôrôs (Villa-Lobos); played by Alfred St. Malo (violin) and Fritz Magg (cello); and *Danza* (Fernandez); played by St. Malo, Magg, and Nicolas Slonimsky (piano) (disc 70714-D). (a) *Samaritana da Floresta* (Fernandez); (b) *Canção Brasileira* (Mignone); and (a) *Cabillitos* (Pedrell); (b) *El Tango* (Broqua); sung by Olga Averino (soprano) accompanied by Mr. Slonimsky (disc 70715-D). *Palabras a Mama* (Fischer); (b) *Canção do Mar* (Fernandez); Olga Averino and Slonimsky; and *Arabesque* (Cruz); St. Malo and Slonimsky (disc 70716-D). *Cantos del Peru* (Sas); and (a) *Danza*, (b) *Trozo En El Sentimiento Popular* (Uribe-Holguin); St. Malo and Slonimsky (disc 70717-D). Columbia set M-437, price \$4.50.

▲ The present album of music was selected and arranged by Nicolas Slonimsky. In his notes he tells us that South American composers are engaged in "building a national music, which derives its inspiration mainly from the melodies and rhythms of the primitive Indian and Negro populations of the country. The national music is particularly effective when it employs a modern technique, with all the wealth of its resources." With the latter statement we concur. There is strong evidence in much of the music here that the French

Impressionist school has influenced South American composers greatly.

As in the Mexican album that Columbia recently released, not all of the material is of equal value or import. The Villa-Lobos *Chôrôs*, a Brazilian dance, is largely an étude for violin and cello, making sound use of technical devices for both instruments. Like much of the music of this composer, it has genuine fascination. Fernandez' *Danza* (from his *Brazilian Trio*) is far less interesting than his two songs. The first of these, *Samaritana da Floresta*, and also the Mignone *Brazilian Song* are real atmospheric gems—a happy coupling. All six of the songs are engaging, but those by Pedrell, Broqua and Fischer are more derivative than the Fernandez and Mignone. It is unfortunate that translations of the texts of the songs were not included in an otherwise excellent booklet.

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Arabesque by the Chilean Cruz is an attractive, meandering sort of piece with Ravelian twists of themes. *Sowing Time*, the first of the two *Songs of Peru* by Sas, based on an authentic Inca theme, owns a rare mood of primitive beauty, but the second, *War Dance*, though effective is not as expressive. The selections by Uribe-Holguin, a Colombian, are more commonplace.

From the above it will be noted that each disc has something of interest to this reviewer. All of this music is well performed; St. Malo and Slonimsky are fine musicians, and Mme. Averino is an artistic singer. From the reproductive standpoint the results are on the whole satisfactory, with the exception of some chordal piano tones which slightly jiggled our pickup. There are bad surfaces at the start of several records.

—P. G.

Keyboard

MOZART: *Sonatas in D* (K. 576) and *F* (K. 332); played by Robert Casadesus,

piano. Columbia set M-433, three discs, price \$3.50.

▲ The *Sonata in D* is a first American recording; that in *F* has been recorded for Victor by Iturbi (see July, 1939 issue) and for Musicraft by Ernst Victor Wolff. Of the two sonatas, the former seems virtually unknown except to piano students, for it seldom appears on concert programs. It is not a mighty work, but it contains a perfectly beautiful adagio—a tender and moving lament that is typical of some of the music of the composer's last years. K. 332 is much more familiar. Easier to play, it is in the repertoire of most students.

Casadesus is in many respects an amazing pianist. He possesses the utmost delicacy, the most beautiful touch, and is one of the greatest masters of the pedals. His left hand is very free, and he can continue a phrase without any perceptible break. Only a mere handful of pianists can match his dynamic scale; he has an outstanding ability to mould and polish a long legato. With all of those virtues, added to his not inconsiderable technical accomplishments,

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he should be the ideal one to interpret such dainty things as the above sonatas. And in view of those attainments I feel hesitant about stating certain personal objections. But . . .

To me, despite the mastery and limpidity of the playing, more can be derived from the music than Casadesus obtains. He seems to be too conscious of the effects that he so wonderfully gets, and one feels that he has a tendency — unconscious, perhaps — to indulge in a little subtle display. His performances are a little too precious. There is true aristocracy in the playing, and superficially it meets all the Mozartean requirements. But, listening carefully, one notices pedal tones held over, a slightly hurried quality, and not too great an understanding of the melodic line. Too, his treatment of the appoggiaturas is sometimes debatable. He takes certain liberties that my edition (Fisher) does not indicate—he sometimes does not observe the rests and staccato notes. Also, he takes the last movement of the *Sonata in F* at too fast a pace, so that there are some blurred sections. But perhaps this was necessary to fit it on one record side.

Now, all this may be critical carping. I repeat that Casadesus is one of the most accomplished of pianists, and the fact that he and I do not see eye to eye in matters of interpretation does not make the set less enjoyable to those who have different views on the matter than I have. Certainly the performance of the *Sonata in F* is better than Wolff's (which, by the way, is scholarly and neatly played), and the recording, despite some noisy surfaces, is one of the best examples of piano reproduction that Columbia has issued. Victor's version, played by Iturbi, also is excellently recorded, and is an outstanding interpretation. However, the two sonatas in one album will undoubtedly attract many buyers.

—H. C. S.

SCARLATTI: *Sonata in G*, L. 387; and BACH (arr. Hess): *Jesu, Joy of Man's Desiring*; played by Myra Hess, piano. Victor 10-inch disc 4583, price 75c.

▲ Miss Hess recorded her arrangement some years ago for Columbia, and it was one of the most beautiful discs in that

company's catalogue. A later recording by Gieseking did not even approach the original. Now we have the pleasure of hearing Miss Hess again in the same selection. And again we have the aristocratic playing, the poised approach, the deep feeling and the velvet smoothness that marked the Columbia disc. The recording, naturally, is more lifelike, and the surfaces are very quiet. This is also true of the delightful Scarlatti sonata on the reverse. Casadesus, in his album of Scarlatti sonatas, plays the work with more stylistic mannerisms than does Hess. His performance, however, is good; so is that of the present artist, who does not strive for dynamic contrasts in Casadesus' somewhat self-conscious way, but plays with directness and clarity. Miss Hess, by the way, has cancelled all concert appearances in America and is doing war work for her country. We take this opportunity to pay our deepest respects to this gallant woman, one of the most refined and poetic of pianists.

—H. C. S.

Violin

BENNETT: *Hexapoda (Five Studies in Jitteroptera)*; played by Louis Kaufman (violin) and Robert Russell Bennett (piano). Columbia disc 70727-D, price \$1.00.

▲ If Mr. Bennett hadn't put his learned specks on he might have called this effusion *Ragging the Raggars*; for it is a take-off on that very strange creature called

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the jitterbug. Hexapoda, according to Webster, is the true or six-legged class of insects. The music is pure whimsy, a bit of jazzy satire. Mr. Bennett says he had no serious intention other than to "submit them in the hope that the listener will find them both good music and good fun." The whole thing is described by the titles of the five pieces—*Gut-Bucket Gus*; *Jane Shakes Her Hair*; *Betty and Harold Close their Eyes*; *Jam Jives* and . . . *'Till Dawn Sunday*. Clever? Yes, they're clever, like most of Bennett's things; but as to whether they are entertaining on repetition we cannot say. We recommend a hearing. The composer and Mr. Kaufman do well by the music, and the recording is first-rate.

—P. G.

PAGANINI: *Caprices*, Nos. 13-24; and *Sonata in A*, *Op. Posth.*; played by Ossy Renardy, accompanied by Walter Robert. Victor set M-738, three discs, price \$3.50.

▲ The first volume of the *Caprices*, containing Nos. 1-12, was released last July. The present album completes the series, with the sonata thrown in for good measure. Only by the grace of Paganini's imagination can the latter be called a sonata. It is closer to a theme and variations, and is very short—about three-quarters of a record side. Hardly inspired or original music, its only value is as a means with which to test a violinist's skill. (Renardy passes cum laude.)

Musically, this album is perhaps a trifle more interesting than Vol. 1. No. 14 is catchy and vigorous, No. 17, in E flat, is familiar in Liszt's transcription, and No. 19 is rather pretty. And then there is No. 24, which is the most famous of the entire set and which has been made the basis of mighty works by—to mention a few—Schumann, Liszt, Brahms, and Rachmaninoff. Renardy performs this hazardous caprice with the necessary virtuosity, although he does falter momentarily in one or two spots, notably in the pizzicato section. We have nothing but praise for the violinist's work in general, however. As we said about the first volume, he revels in the manifold difficulties of the *Caprices*. His bowing is sure, and his

cool tone, accurate pitch, and big technique are possessions that many an older virtuoso will envy (Renardy was about 18 years old when he made the set). As in Vol. I, David's arrangement is used, with Mr. Robert supplying a dependable background. The recording is very realistic.

—H. C. S.

Voice

AMERICAN FOLK SONGS; sung by The American Ballad Singers, directed by Elic Siegmeister. Victor set P-41, three discs, price \$2.00.

▲ A subtitle to this set reads *Two Centuries of American Folk Songs*. It offers songs dating from 1760 to the present time. Mr. Siegmeister, who has long been interested in this type of material, recently formed The American Ballad Singers "for the exclusive purpose of performing the traditional and modern folk and composed songs of our people". In November, 1938, we reviewed two records, made for Musicraft by the Old Harp Singers of Nashville, Tennessee. This group specializes in this sort of material and has established quite a reputation. The first two selections in the present album were recorded by the Old Harp Singers also. These are *Poor Wayfaring Stranger*, a white spiritual first noted in 1830, and *Springfield Mountain*, a New England ballad dating from the 1760's (disc 26721). The first is a moving composition, largely for solo voice. Many of Siegmeister's selections give the impression of being somewhat over-arranged; for example, in such a selection as *Street Cries* (of old New Orleans), the results would be better without the vocal background that he saw fit to supply. We must admit, however, that it is difficult to draw an arbitrary line dividing authenticity from license.

We heartily agree with Siegmeister, who takes to task people "who consider themselves well-educated musically" but speak skeptically and in a patronizing way about American music. He is quite right in observing that "American folk music, long scorned and neglected because of its 'common' origin, is but now beginning to be properly evaluated." The authentic folk

music of the American people is a vast and rich field; and, although it is not, as Siegmester states, music of prestige or glamor, it is nonetheless music of worth.

A traditional Southern lullaby, *Go To Sleepy*, is also part of the first disc. The second, 26722, contains *Street Cries*, an impish nonsense ditty, *Grandma Grunts*, and *Kentucky Moonshiner*. The third disc, 26723, contains the humorous *The Deaf Woman's Courtship*, commonly known as an "answer-back" song; an Irish immigrant song, *Pat Works on the Railway*; a Negro song from the period after the Civil War, *Cotton Picking Song*; and a modern Negro song called *Upon de Mountain*. Some of the tunes sung here can be found in the book *A Treasury of American Song*, by Olin Downes and Elie Siegmester. The recording here is well done.

—P. G.

BILLINGS: *American Psalms and Fuguing Tunes*; sung by The Madrigalists. Columbia set M-434, three 10-inch discs, price \$2.75.

▲ During the last quarter of the 18th century many collections of sacred music containing mostly original material appeared in New England. William Billings (1746-1800) seems to have been the chief pioneer of this movement. His *New England Psalm Singer* or *American Chorister*, from which some of these selections are drawn, was a widely distributed book in its day. (It was recently re-published by the Music Press in New York.) He issued six such collections in all. Billings, a tanner by trade and a relatively uneducated man, was a strong patriot ardently devoted to choral singing. He was not only a composer, but a teacher of music and a theorist. He wrote texts, which were often "perilously on the profane side". His compositions today are interesting not only as examples of one of our earliest composers, but in many cases for their intrinsic worth. Thus we find his *When Jesus Wept* a moving piece and his *Judea* pleasingly reminiscent of the lovely English madrigals. *Chester* is a grand tune, one of which many writers rightfully contend we can well be proud. Recently, Fiedler gave us a recording of this tune in an arrangement for orchestra by Maganini. In *Be Glad*

Then America he glorifies the causes of the American revolution. *The Dying Christian's Last Farewell* recalls the folk song, *Poor Wayfaring Stranger*.

The Madrigalists sing these selections with conviction and expression, and the recording does them full justice. The contents of the album are divided thus: *Be Glad Then America* (disc 17249-D); *New Plymouth*; *When Jesus Wept*; *Creation*; and *Judea* (disc 17250-D); *The Dying Christian's Last Farewell* and *Chester* (disc 17251-D). Altogether an interesting contribution to recorded Americana.

—P. H. R.

GIORDANO: *Andrea Chenier* — *Nemico della patria*; and VERDI: *Otello*—*Credo*; sung by John Charles Thomas with Victor Symphony Orchestra, conducted by Frank Tours. Victor disc 17639, price \$1.00.

▲ It is good to find John Charles Thomas turning to worthwhile material in the recording studio. His is a grand voice that can thrill throughout its entire range. In Gerard's monologue from the third act of *Andrea Chenier* he gives ample evidence of his powers.

In the *Credo* from the second act of *Otello*, he grasps the character of Iago admirably (more so, in my estimation, than Tibbett did in his recent recording), and his performance is one of force and power. In both arias, however, his delineation is somewhat coarse-grained and unrefined even for such villains as Gerard and Iago; on the operatic stage treachery and villainy can be conveyed with more finesse, but this may be a matter of personal taste. That arch villain of the lyric stage, Antonio Scotti, could make your blood run cold yet his was always the smoothest artistry.

However, I find Thomas' latest disc thoroughly enjoyable, and I recommend it to all who have been awaiting up-to-date recordings of these two arias. From the reproductive side, both selections are entirely satisfactory.

—A. W. W.

MAHLER: *Ich atmet' einen Linden duft*; and *Hans und Grete*; sung by Suzanne Sten (mezzo-soprano) with Leo Taubman at the piano. Columbia 10-inch

disc No. 17241-D, price 75c.

▲ Few singers are as gifted at sustaining a mood and a musical line as Miss Sten. She has already proved this in her recording of Strauss' *Heimkehr*. One feels that her absorption of a song has been accomplished as much through the poetry as the music. Mahler's *Ich atme' einen Linden duft* is a difficult song and one of his loveliest. Scholes included this lied, as an example of Mahler, in the fifth volume of his recorded History of Music (Columbia set M-361). Although there is much to be said for Charles Kullman's musicianly rendition in that set, and for the fact that he is accompanied by Mahler's orchestration, one feels at the same time that much is lost when it is sung in English. And so although the piano accompaniment does not convey the richness of the orchestral background, the fact that Miss Sten's rendition is in the original German adds much to the enjoyment of her recording. It is almost impossible to translate the text, for the poet makes much of the German word *Linde*, which has a double implication. It means soft or gentle and also refers to a tree. The poet tells subtly of the aromas he breathes, which in the end he tells us are the scents that love has shed. Miss Sten does full justice to this song, and Mr. Taubman gives her fine support.

Hans und Grete is based on the rhythm of an old country dance. In this song Grete chides Hans for being moody and bids him come and dance and be gay. Although Miss Sten ably projects the mood here, her vocal style is less persuasive since it is somewhat marred by an unsteadiness in the opening pages. The recording of both lieder is well done, offering no problems in reproduction. —P. H. R.

PALESTRINA: *Ecce, Quomodo Moritur*; and DURANTE: *Misericordias Domini*; sung by the Augustana Choir (in Latin), directed by Henry Veld. Victor disc 17633, price \$1.00.

▲ The Palestrina is a four-part responsive, which, to the best of our knowledge, has not been recorded previously. One can hardly listen to this work without being profoundly affected by its dignified and touching beauty. The Augustana Choir,

of mixed voices, gives a performance distinguished for its purity of intonation and fine precision. There is gratifying warmth of tone here, which we do not always hear in church performances of such music.

The Durante work, an eight-part motet for double chorus, is also new to records, and, since there is so little of this estimable Neapolitan composer of early 18th-century fame available, it is in our estimation, a most welcome recording. Durante's church music has long been regarded as rich and imposing in style. His setting of the text, God Have Mercy On Us, is more dramatically conceived than the Palestrina work. There is a striking resemblance to the style of Monteverdi in the intensity and drama of this composition. The present choir does justice to it, but here, though not in the Palestrina, one feels the music less suited to a mixed choir, where the women singers lack the essential impersonal quality which is usually associated with boy sopranos and mezzos. But the appealing quality of the music is irrefutable; and since this is an excellently recorded disc we recommend it to those interested in good choral singing.

—P. H. R.

PUCCINI: *Tosca* — *Recondita armonia*, and *E lucevan le stelle*; sung by Giuseppe Lugo, with orchestra conducted by Elie Cohen. Victor 10-inch disc 2143, price 75c.

▲ Lugo is a newcomer to records in this country, but he is well known to record buyers in Europe. The present recording seems to have been made in France, since Eli Cohen officiates at the orchestral helm. Lugo has a brilliant voice and one that is powerful and obviously produced satisfactorily. But he rushes through *Recondita armonia* in a very loud and almost frigid manner. There is no attempt here on the part of this Mario to compare his model with his beloved Tosca, but rather he suggests he has already heard Angelotti on the threshold and desires only to rush to his hiding place. In *E lucevan le stelle*, he warms up to his aria and his singing becomes far more pleasurable, but again there is a suggestion of drive. Lugo's voice, however, is one to be reckoned with, and we

shall await further releases of his work with interest.

—A. W. W.

PFITZNER: *Stimme der Sehnsucht*, Op. 19, No. 1; and *Michaelskirchplatz*, Op. 19, No. 2; sung by Marjorie Lawrence with piano accompaniments by Felix Wolfes. Victor 10-inch disc 2142, price 75c.

▲ Although born in Moscow (1869), Hans Pfitzner spent the greater part of his life in Alsace and Germany, where he was highly successful as a conductor, composer, pedagogue and writer on musical subjects. As a composer he is noted chiefly for his operas, foremost among which is *Palestrina*, a work much praised in Europe. But he has composed in almost all forms. Pfitzner has been criticized for the heaviness and stolidity that characterize both his compositions and his conducting. It cannot be denied that his compositions own much that is charming and original, but he could not entirely liberate himself from that scholarly denseness that vitiates the charm that is undeniably inherent in much of his music. The two songs here are striking examples of this.

Stimme der Sehnsucht (*The Yearning Voice*) is a setting of one of those elusive poems which are best understood by a Teuton. Since Pfitzner's songs are difficult to obtain now, I have freely translated these so that those unfamiliar with German can derive more from them. There is a line of thought in the first song, I might point out, which cannot be fully conveyed in English. The poem reads: "I whisper to you through the sleepless night, I have made the day so weary for you, and what I have been and am now, forever changes and ebbs and flows. I am the mysterious sounds that come from far-off Thule. I am your youthful dream, your first kiss under the apple tree. I am your heart's great desire, I call to you in the morning's and evening's first rays; then your fields are neglected and your plough stands idle, and you are impelled toward far-off lands. When I fly before you, you are sore of feet, and ever do your lips parch, and you cry to me for fulfillment and light; you hunger and you freeze and you never find me. I am only a sound,

a vaporous breath; Your heart grows silent, then—I am silent too."

This song is marked presto and the speed is maintained throughout. Both the vocal line and the accompaniment are extremely difficult and require a singer endowed not only with ample vocal power but with exceptional musicianship. Miss Lawrence has both in abundance and she is ably aided by Mr. Wolfes, who negotiates the tricky chromatic accompaniment with aplomb and refinement. The song is virtually a piano solo with obligato voice; for the vocal part is hardly melodic in the accepted sense, nor yet is it declamatory. This lied is one of the most interesting rhythmic studies I have seen. There are two beats to the measure but the composer has bracketed two, three and four-bar sections in which the beat must be strictly observed as indicated.

Michaelskirchplatz offers a decided contrast. It is a love song (really a man's song) that recalls the times spent with the loved one, Lucie, in St. Michael's Church Square. The poem runs: "Evening gathered round the linden, from the barks came the boatmen's songs; and sometimes the winds playfully would catch your lovely braids. Oh how blissfully glowed your cheeks, when my arm pressed you so tenderly; the world was so still and pure, Lucie; then from St. Michael's the chimes sounded and we smiled and were silent, Lucie."

This song is melodic and the accompaniment throughout reflects the chimes in ever changing chords. The accompaniment is almost too weighty for a voice to surmount, even when that voice has the proportions of Miss Lawrence's. Vocally, she is not as persuasive here as in the other lied.

The recording of these songs is extremely brilliant, too much so for my machine in some places.

—A. W. W.

SCHUMANN: *Frauenliebe und Leben*, Op. 42 (Song Cycle); sung by Helen Traubel, with Conrad V. Bos at the piano. Victor set M-737, one 12-inch and three 10-inch discs, price \$3.75.

▲ Close on the heels of the Technichord release of Schumann's cycle, *A Woman's*

Love and Life (reviewed in the January issue), Victor presents the cycle sung by one of America's leading singers, Helen Traubel.

It cannot be denied that Miss Traubel possesses one of the most beautiful voices now before the public. It is an instrument of richness and power, and one that can bring to Wagner's music dramas the requisite sonority and brilliance. But Schumann is another matter! This musical story of domestic love requires a subtlety of style that Miss Traubel apparently does not have. The singer brings to these songs a healthy radiance of tone; she floods us with lovely sounds; her diction is above reproach—indeed, one would venture to say it is well nigh impeccable; and her phrasing is a model of perfection. But to me, she fails somewhat in conveying the story. From the first song, I feel a lack of essential variety, a want of poetic feeling.

It is apparent that the artist understands the songs, but emotionally her performance has none of the intimate human understanding which singers like Lotte Lehmann and Julia Culp brought to them. The mood demanded by Schumann in all his songs is far removed from Wagner. Somehow, listening to Miss Traubel singing here, I cannot keep her Wagnerian portrayals out of my mind. There is no question that Chamisso's poems are old-fashioned; and for this reason they require all the more the utmost in color and intensity. Perhaps this performance is a sign of the times; fervent romantic feelings such as those found in this cycle no longer find convincing expression in this modern age. And it is quite likely that many will prefer this singer's more objective approach to any other. Miss Traubel has a younger and more brilliant voice than Miss French, who made the Technichord set. Neither of these singers is wholly satisfactory to me. One might wish that Victor would see fit to allow Lotte Lehmann to remake this cycle, since she not only feels the subtlety of the Schumann songs but conveys them better. Mr. Bos brings to the recording that authority and balance in the accompaniments for which he is noted.

The recording has been handled competently but it seems unfortunate that all of the songs could not have been pressed on 10-inch records. The present arrangement brings us the fifth and seventh songs on one 10-inch disc and the sixth and eighth on a 12-inch one. The others are on 10-inch discs; but if one desires to play songs 5-8 in the order in which they were written, some hasty changing will be necessary.

—A. W. W.

SING FOR PLEASURE AND PRACTICE: Piano accompaniments by Frank La Forge. Victor set P-47, for Soprano or Tenor, three 10-inch discs, price \$2.00. Victor set P-48, for Contralto or Baritone, three 10-inch discs, price \$2.00.

▲ Frank La Forge is a well known vocal coach and a highly proficient accompanist. It was a smart idea of Victor to engage a man of his standing to make accompaniments of a half-dozen popular songs for high and low voices. All the contents of the two albums may not appeal to everybody, but there are bound to be two or three selections in each calculated to answer the needs of the average amateur singer. A booklet with each set gives the vocal lines and the correct phrasing.

The choice of the material here was made from best-selling songs. There is no doubt that if these albums sell well enough, the sponsors will follow them up with more, and it may well be possible to acquire accompaniments of this calibre later on for some of the most popular and widely sung lieder and old Italian airs and arias. The field is, of course, limitless.

The first album contains *Beautiful Dreamer* (Foster) and *Songs My Mother Taught Me* (Dvorak) (disc 27213); *A Dream* (Bartlett) and *Devotion* (Strauss) (disc 27214); *I Love Thee* (Grieg) and *Passing By* (Edward Purcell) (disc 27215). The second album contains *Cradle Song* (Brahms) and *The Two Grenadiers* (Schumann) (disc 27216); *Love's Old Sweet Song* (Molloy) and *Sylvia* (Speaks) (disc 27217); *None But the Lonely Heart* (Tchaikowsky) and *Calm As the Night* (Bohm) (disc 27218).

Care should be taken that one's motor is running at exactly 78 revolutions per minute in order to reproduce the proper

pitch. The recordings here will be found most satisfactory.

—P. G.

VERDI: *Requiem Mass*; performed by the Rome Royal Opera Chorus and Orchestra, with Maria Caniglia (soprano), Ebe Stignani (mezzo - soprano), Beniamino Gigli (tenor), and Ezio Pinza (bass), under the direction of Tullio Serafin. Victor set M-734, ten discs, price \$10.50.

▲ When one hears derogatory comments about the theatricalism of Verdi's *Requiem Mass* and the assertion that this was "admittedly an alien mode of expression" for him, one feels like citing the legend of The Juggler of Notre Dame. The public's acceptance and endorsement of the irrefutable sincerity and propriety of Verdi's music would tend to show that the academicians are no more correct than the monks were in the case of the little Juggler. Verdi was himself; he wisely did not strive to be a Bach, a Brahms or a Mozart here. And in being himself, he set to music a famous religious text in the manner in which he honestly felt it. His *Requiem Mass* is a great work that thrills the listener by the very power of its theatrical drama. It is known that Palestrina omitted the *Dies Irae* from his *Requiems* because he regarded its subject as too overpowering for liturgical treatment. This in itself would tend to justify Verdi's dramatic setting of the *Dies Irae*. Elsewhere in this issue will be found a splendid article on this work by the late Lawrence Gilman. It will, we feel, be of great interest to all who admire the work.

This is the second recording of the *Requiem*. The first dates back a decade. It also was made in Italy, but under far less advantageous circumstances. Only one of the old quartet, Enzo Pinza (who is heard here also) was eminently satisfactory. On the distaff side, the soloists of the old set were decidedly second-rate; the La Scala Chorus, on the other hand, acquitted itself quite as auspiciously as does the present chorus of the Rome opera. But the direction of the old set was not as lucid or as superbly poised as that attained by Tullio Serafin here. Serafin, since Toscanini is no longer there, is easily the foremost

living conductor in Italy; one misses his splendid conducting in many works today at the Metropolitan, especially in the Italian works, where the direction is often decidedly slipshod.

Of the four soloists, all of whom are naturally blessed with fine voices, only Caniglia falls short of full satisfaction; she does not always maintain a pure flowing line, although tonally she is gratifying. Gigli, essentially the operatic tenor, gives one of his best performances on records; and Stignani, one of the greatest singers in Italy today, is, along with Pinza, eminently convincing. Add to this the fine type of recording that has already prevailed in the operatic sets emanating from the Rome opera and you have a worthy recording of a great work.

—P. H. R.

Music of India

ECHOES OF INDIA; played by Wanda Singh and his Orchestra of Native Indian musicians. Musicraft album No. 47, five 10-inch discs, price \$5.50.

▲ Not long ago Musicraft issued an album of Chinese classical music, which was among the best things of its kind ever done. The present album, although presumably representative and authentic, is by no means the best or most attractive of its kind. Victor's set, made by the musicians of Uday Shan-Kar, the dancer (set M-382), takes precedence, not alone for the intrinsic value of the music but also for its finer musicianship. Nevertheless, the present album of folk and temple music is a worthy supplement to the former. There is no question that the music of India has a richness and color unobtainable on modern occidental instruments. Not all of the material played here by Wanda Singh and his musicians is of enduring interest or quality to western ears. Thus we found *In the Moonlight* (disc 243) rather meaningless, but its companion piece, *Yogi Meditation at Daybreak*, somewhat provocative. *Wrath of Shiva* and *Song of the Mountains* (folk song from the North of India) (disc 244) are both highly interesting; the first with its weird effects and the latter with its striking similarity to Ippolitow-Ivanow's *Procession of*

the *Sardar*. *Herdsmen's Merriment, Introduction, Theme and Variations* (disc 245) is full of strange wailing sounds. We were amused to read that it is played just before midnight, perhaps when the liquor has freely flowed. The selections on the next disc (246), *On a Merry Afternoon* and *Midnight in the Temple*, remained no more than titles after we heard them; but the following two, *Rejoicing in Victory* and *Evening Tenderness* (disc 247), proved fascinating. The first is exuberant and joyous, and the other is strangely nostalgic. For those who want a couple of discs from the album we suggest Nos. 244 and 247. The recording is well contrived, although not of true high fidelity calibre.

—P. G.

Other Recordings

BIZET: *Carmen—Vocal Gems*; Webster Booth, Nancy Evans, Dennis Noble and Noel Eadie, with Sadler's Wells Chorus and Orch. Victor disc 36377, price 75c.

COATES, Eric: *Saxo-Rhapsody*; played by Sigurd Rascher (saxophone) with orchestra conducted by the composer. Victor disc 36375, price 75c.

COWARD: *Bitter Sweet—I'll See You Again*, and *Dearest Love*; sung by Noel Coward with piano accompaniment. Victor 10-inch disc 27288, price 50c.

TRAD. SCOTCH AIR: *Loch Lomond*; and WELSH FOLK TUNE: *Land of my Fathers*; sung by Paul Robeson with chorus and harp in the last. Victor 10-inch disc 27227, price 50c.

MASSNET: *Angelus, No. 3 of Picturesque Scenes*; and MENDELSSOHN (arr. Boss): *On Wings of Song*; played by the Victor Symphony Orchestra, conducted by Charles O'Connell. Victor disc 36376, price 75c.

MOZART (arr. Burmester): *Minuet from Divertimento, K. 334*; and MOZART (arr. Auer): *Gavotte from Idomeneo Ballet Suite, K. 367*; played by Toscha Seidel (violin) and Eugene Kusmiak (piano). Victor 10-inch disc 4536, price 75c.

SCHUBERT: *Quintet in A major (The Trout)*; played by Rothchild Ensemble with bass part omitted. Columbia Add-A-Part set S-49, five discs, price \$8.00.

Swing Music Notes

Enzo Archetti

NEW YORK just wouldn't be New York if it let a winter pass without at least one bona fide session—and this season is no exception. On January 19 the first of a proposed series of Sunday Swing Concerts was held at Jimmy Ryan's Place on West 52nd Street from 5 to 8 under the guidance of that Aegis of modern jazz—Milt Gabler. A brilliant assembly of some of the best musicians available had the Place jumping for three solid hours until the cops—not the musicians or audience—called it quits.

A nucleus consisting of Joe Sullivan, Zutty Singleton, Bill King, Pee Wee Russell, Bobby Hackett, Brad Gowans, and Eddie Condon started the ball rolling with *At the Jazz Band Ball*. From then on the personnel changed every time a new musician walked into the place. When one player tired, another sat in his place, and the temperature of the music and the crowd rose steadily. Besides the men listed above, Dave Bowman, Lips Page, Teddy Bunn, Sandy Williams, Albert Nichols, The Four Spirits of Rhythm, George Zack, Ferdinand Arbello, Marty Marsala and Billy Holiday all did their bit to make this, the first concert, a resounding success.

These Swing Concerts will take place every Sunday, same time, same place. The "nucleus band" will always be present and all first-rate musicians within reach will be invited to sit in. The entrance fee is nominal.

The Columbia reissues have been under almost constant fire since the first disc appeared, the bulk of the criticism coming from collectors who seem to see a decline of values for their pet collections; or from malcontents who think that the only good jazz worth reissuing is the particular kind of jazz they happen to like most. John Hammond, who is responsible for the selection of discs for reissue, said in a recent interview: "We have to consider a wider market than is furnished by collectors alone. We must remember that there are many people who are just becoming interested in jazz who will be interested in records which the collector may not want reissued because they find the supply of cutouts adequate. The general public does not know where to find records which may be readily available to the collector, and if we are to expand the jazz market we must consider the public . . . We would like to bring into prominence some of the lesser known names and have discovered unknown masters . . . which should help increase our respect for some of them . . . We hope eventually to satisfy every taste. We are uncovering a remarkable amount of unused material all the time so that we will be able to

make positive additions to the jazz library as well as reissues.

"Columbia welcomes suggestions from hot fans . . . we are trying to build a catalog which will look to the future as well as to present demands. Obscure records are not always the best records. We feel that second masters are of interest and try to issue as many of them as possible, but if we consider the first one to be superior we'll bring it out. We are interested in maintaining a high level of quality."

In all fairness, if the issues up to now are conscientiously reviewed, one must admit that Columbia has lived up to its intentions admirably.

Incidentally, a complete reissue catalog is scheduled for release within six months time which will be in the nature of an encyclopedia as well as a catalog of records.

Besides the reissues, Columbia is also planning a series of twelve-inch "Hammond Specials" which will feature small combinations, some of them little known at present, but which specialize in "good solid uncommercial music". In other words Columbia plans to follow in Blue Note's and H.R.S.'s footsteps.

Victor isn't to be caught napping in this re-issue game. Although it has no similar elaborate plans, it has quietly set out to issue a series of "Hot Jazz Classics" to challenge anything Columbia has to offer. The first six records include sides by the McKinney Cotton Pickers, Benny Moten's Kansas City Orchestra, the New Orleans Rhythm Kings, the Astoria Hot Eight, Paul Whiteman's Orchestra, and Little Brother including the justly famous McKinney Milenberg Joes and the Whiteman *Ain't Misbehavin'*. And it is stealing a march on Columbia by issuing them under the cheaper Bluebird label.

Victor, too, has a gold mine to dig back into that will take many years to exhaust.

Solo-Art is active again after nearly a year's lay-off. Its newest records are a Cripple Clarence Lofton and a Pete Johnson with more boogie woogie. A third record is a Meade Lux Lewis and an Albert Ammons reissue of two of the first recordings made by Solo-Art.

Lester Young, probably the most popular man in Count Basie's band, was recently let out. He will probably join Benny Goodman's orchestra.

News about jazz in Europe is scarce indeed. Recently some seeped through and we learned that Charles Delauney, compiler of the original *Hot Discography*, is back in Paris. *Swing* records are being made again and they are selling well. The army of occupation evidently likes jazz in spite of the much publicized dislike for jazz Hitler is supposed to have expressed.

The Hot Record Society does not record often but when it does the jazz world is very apt to sit up and listen. Its latest issues are toptnotch ones, and calculated in our estimation to do just this. They are: *Shine* (Dabney-Brown-Mack), and *St. James Infirmary* (Primrose) (disc 2006), and *The World Is Waiting for the Sunrise* (Lockhart-Seitz), and *Big Eight Blues* (Fleagle) (disc 2007). Price \$1.50 each. Both discs played by Jack Teagarden's Big Eight.

February, 1941

In the Popular Vein

Horace Van Norman

AAAA—*Concerto for Clarinet*. Artie Shaw and his Orchestra. Victor 36383.

● As far as single records go, this one is easily the recording of the month. As featured by Shaw in the current Fred Astaire vehicle, *Second Chorus*, it is a clarinet showpiece of extraordinary brilliance. As is generally the case when the word "concerto" is used in connection with a jazz piece, the title is something of a misnomer. Of the musical attributes that make a work a concerto, this amazing concoction is completely devoid. "Artie Shaw Shows Off" would be a more accurate title for this one. But how he shows off! Such utterly fantastic goings-on have seldom if ever occurred in the entire history of this noble and lyrical instrument. Inasmuch as everything in Shaw's career (and particularly a record such as this one) makes such a comparison inevitable, it might not be amiss to appraise the respective merits of Shaw and the man he most closely resembles, Benny Goodman. From the standpoint of tone, Goodman's is full, round, rich; Shaw's is somewhat reedy and thin. Technically, they would appear to be about equal, but one suspects that Shaw does a few things that Goodman has never attempted to do; although he (Goodman) doubtless could if he were to try. It is our impression that Shaw travels with a great deal more freedom and confidence in his extreme upper register than does Goodman and that he is at all times a bit more sure-footed than Benny. We do not know if Shaw includes any Mozart, Brahms or Debussy in his clarinet repertoire and we do not know if he has any ambitions along these lines. We do not believe that he would be able to duplicate Goodman's success in this field, but if Shaw is the actual composer of all the numbers and arrangements which bear his name, including the *Concerto*, he is a creator as well as a virtuoso, whereas Goodman, so far as I know, has never written two bars of original music. Paradoxically, however, Goodman's hot choruses seem more original and musicianly in conception than do Shaw's. Both are brilliant and vital figures in the musical firmament, and this disc may well serve as a sort of typification of Shaw's own particular contribution.

AAAA—*The Duke*. Duke Ellington and his Orchestra. Columbia Set C-42.

● In keeping with Columbia's policy of issuing albums of recordings by pioneers of swing, this collection of early Ellingtons has unusual interest. Stemming from what many of us consider his finest period (1931-1934) they are less truly pioneer recordings than the other volumes in the same series but they are no less worth while on that account. It would, in fact, be a very great

pity if no recordings were currently available from that period, as was virtually the case until the release of this volume. Such masterpieces as *Lazy Rhapsody*, *Baby When You Ain't There* and *Drop Me Off At Harlem* are as worthy of being perpetuated as his more familiar classics, *Mood Indigo*, *Solitude* and *Sophisticated Lady*. The only regrettable feature about it all is the fact that the recordings were none too good. Brunswick then employed a studio tone that was pinched and dry, and these magnificent things do not sound forth with all the tonal brilliance that they ought to command. This is only a minor drawback, however, and the fact that they are again available should be a matter for general rejoicing.

AAAA—*As Long As I Live*, and *Benny's Bugle*. The Goodman Sextet with Count Basie. Columbia 35901.

● *As Long As I Live*, that grand Harold Arlen tune, makes a swell vehicle for Benny's small combination, with particularly striking effects being obtained with Basie's sparkling solo work to the background of low trills by Maestro Benny. It is rather too bad that Basie's magical work at the keyboard could not be retained as a permanent feature of this group. It fits in perfectly with the general scheme.

AAA—*Cuba Libre*, and *Swing Conga*. Xavier Cugat and his Orchestra. Columbia 35902.

● In *Swing Conga*, Cugat has grafted a typical swing idea onto the conga rhythm with a great deal of effectiveness. Both in its conception and in its performance, it turns out to be a whole lot better than one has any right to expect from a tango-rumba band. But, as everyone knows, Cugat is a resourceful musician who always has plenty of new tricks up his sleeve with which to amuse and fascinate his very high class customers, and this is one of his cutest tricks in some time. If one should want to hear a swing conga that emanates from the other side of the musical fence, a comparison of this disc with Ellington's *Conga Brava* is recommended. It should speak volumes.

AAA—I *Hear a Rhapsody*, and *The Memory of a Rose*. Jimmy Dorsey and his Orchestra. Decca 3570.

● In these days of BMI, *I Hear a Rhapsody* appears to be one of the reigning favorites. A romantic sob ballad of little or no distinction, it's the sort of thing that keeps alive the song-publishing business (what's left of it). Bob Eberly's vocal is properly tear-drenched. *The Memory of a Rose* is just too awful for words.

AAA—*Hal Kemp Memorial Album*. Columbia Set C-42.

● Hal Kemp's premature death removed from the American musical scene one of its most likable figures. A thoroughly swell fellow, it was impossible to know him without liking him. And besides being a grand guy, he will always be able to claim for himself a place among that small, select group of American band leaders who had vision and integrity. With the exception of Whiteman, Kemp, I believe, did more to raise the general level of what is commonly termed commer-

cial or sweet arrangements than anyone in the past few years. A devoted student of the classics, he incorporated into his arrangements a wealth of effects which were in turn lifted at one time or another by almost every band in the country. His period of greatest popularity was about six years ago, and most of the recordings included in this volume come from that period. *Got a Date With An Angel* (one of the most typical Kemp recordings I know of), *Lullaby of Broadway*, *The Gentleman Obviously Doesn't Believe, Where or When* and all the others included here are eloquent reminders of a very real person and a fine artist.

AAA—*Abercrombie Had a Zombie*, and *Tain't Nobody's Bizness If I Do*. "Fats" Waller and his Rhythm. Bluebird B-10967.

● The irresponsible Fats, whose unfailing high spirits and miraculous good humor was never more needed than it is in these dismal days, can inject a load of fun into the most unlikely numbers. When he has something really funny to work on in the beginning, however, he is capable of reaching the heights. *Abercrombie Had a Zombie* (a wonderful title!) is such a number. For your atrophied sense of humor's sake, don't miss it.

Other Current Popular Recordings of Merit

AAA—*Lumby*, and *Phyllysse*. Charlie Barnet and his Orchestra. Bluebird B-11014.

AAA—I *Feel This Way Tomorrow*, and *Or Have I*. Andy Kirk and his Orchestra. Decca 3582.

AAA—*The Sergeant Was Shy*, and *He's Gone*. Gene Krupa and his Orchestra. Okeh 5985.

AAA—I'll *Come Back to You*, and *Take Me Back Again*. Bob Crosby's Bob Cats. Decca 3576.

AAA—*Soft Winds*, and *S'posin'*. Erskine Hawkins and his Orchestra. Bluebird B-11001.

AAA—*Chips' Boogie Woogie*, and *Chips' Blues*. Woody Herman's Four Chips. Decca 3577.

AAA—*Easy Rhythm*, and *Wait 'Till It Happens to You*. Earl Hines and his Orchestra. Bluebird B-10985.

AA—*Three At a Table for Two*, and *Start Jumpin'*. Will Hudson and his Orchestra. Decca 3579.

AA—*Stampede in G Minor*, and *Who Am I?* Count Basie and his Orchestra. Okeh 5987.

AA—*The Count Basically*, and *More Than You Know*. Sonny Burke and his Orchestra. Okeh 5955.

AA—*Liver Lip Jones*, and *Come Down to Earth My Angel*. "Fats" Waller and his Rhythm. Bluebird B-11010.

AA—*Alt Wien*, and *Love Tales*. Claude Thornhill and his Orchestra. Okeh 5988.

AA—*Memphis Blues*, and *Somewhere*. Dinah Shore. Bluebird B-10991.

AA—*Cocktails for Two*, and *Takin' My Time*. Benny Carter and his Orchestra. Bluebird B-10998.

AA—*Leave Lullaby*, and *Hot Air*. Cab Calloway and his Orchestra. Okeh 5950.

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